



VIRGIL'S ECLOGUES

WITH BRYCE'S NOTES.



1255
C. B. Jackson

JAMES CAMPBELL & SON'S
EDUCATIONAL SERIES,
FOR PUBLIC SCHOOLS.

ARITHMETIC.

SMITH & M'MURCHY'S ELEMENTARY ARITHMETIC	\$o 45
" " ADVANCED "	o 50
STODDARD'S INTELLECTUAL ARITHMETIC.....	o 25

ENGLISH.

ABBOTT'S HOW TO PARSE	o 75
BROOKE'S, REV. STOPFORD, ENGLISH LITERATURE	o 30
CHAMBERS'S ETYMOLOGICAL DICTIONARY.....	1 00
CHASE'S NOTES TO THE FOURTH READER (for High School Entrance Examination, Ontario).	o 20
COLLIER'S HISTORY OF ENGLISH LITERATURE.....	1 00
DOWDEN'S SHAKESPEARE PRIMER.....	o 30
MORRIS AND BOWEN'S ENGLISH GRAMMAR EXER- CISES.....	o 30
MORRIS' ENGLISH GRAMMAR.....	o 25
SWINTON'S NEW LANGUAGE LESSONS.....	o 25

GEOGRAPHY.

CAMPBELL'S MODERN GEOGRAPHY AND ATLAS.....	o 75
CALKIN'S JUNIOR GEOGRAPHY, 18 full-page Maps, beau- tifully coloured, (in the Press).....	o 50
GROVE'S PRIMER OF GEOGRAPHY.....	o 30
GEIKIE'S PHYSICAL GEOGRAPHY PRIMER.....	o 30
TOZER'S PRIMER OF CLASSICAL GEOGRAPHY.....	o 30

HISTORY.

BOYD'S SUMMARY OF CANADIAN HISTORY.....	o 20
COLLIER'S HISTORY OF THE BRITISH EMPIRE.....	o 50
" OUTLINES OF GENERAL HISTORY.....	o 75
EDWARDS' SUMMARY OF ENGLISH HISTORY	o 13
FREEMAN'S GENERAL SKETCH OF EUROPEAN HISTORY	1 00
FREEMAN'S HISTORY OF EUROPE (Primer).....	o 30
GREEN'S HISTORY OF ENGLAND (Primer).....	shortly o 30
JEFFERS' HISTORY OF CANADA (Primer).....	shortly o 30
" GENERAL HISTORY OF CANADA.....	o 6c
THOMPSON'S, EDITH, HISTORY OF ENGLAND (New Edition).....	o 65

MATHEMATICS.

COLENSO'S ALGEBRA (Part I.).....	o 50
" " Key to.....	o 75
POTTS' ELEMENTS OF EUCLID, with Examination Papers	o 50
YOUNG'S EUCLID, Book I.....	o 13
" " Books I. and II.....	o 15

SCIENCE.

FOSTER'S PHYSIOLOGY (Primer).....	o 00
GEIKIE'S GEOLOGY (Primer).....	o 00
ROSCOE'S CHEMISTRY (Primer).....	o 25
STEWART'S, BALFOUR, PHYSICS (Primer)....	o 30

JAMES CAMPBELL & SON, TORONTO.

JAMES CAMPBELL & SON'S *EDUCATIONAL SERIES,*

FOR
ONTARIO COLLEGIATE INSTITUTES, HIGH
SCHOOLS, & TEACHERS' EXAMINATIONS.

ENGLISH.

ABBOTT'S HOW TO TELL THE PARTS OF SPEECH...	\$o 6c
ABBOTT'S HOW TO PARSE.....	o 75
BELL'S STANDARD ELOCUTIONIST.....	1 00
CRAIK'S ENGLISH LITERATURE	2 25
CHAMBERS'S ETYMOLOGICAL DICTIONARY	1 00
FIFTH READER—Notes to Selections for Third Class Examination, by T. C. L. Armstrong	o 25
GOLDSMITH'S TRAVELLER AND DESERTED VIL- LAGE, with Notes by Hales.....	o 15
HUNTER'S EXAMINATION PAPERS ON MILTON'S PARADISE LOST, Books I. and II	o 30
JEVON'S LOGIC (Primer)	o 30
MORELL'S ESSENTIALS OF ENGLISH GRAMMAR, with Exercises.....	o 30
MORELL'S LARGER GRAMMAR, with Exercises	o 60
MORRIS' ENGLISH GRAMMAR	o 25
MORRIS' INTRODUCTION TO HISTORICAL ENGLISH GRAMMAR.....	o 75
MILTON'S PARADISE LOST, Books I. and II., with notes by Storr.....	o 35
MILTON'S PARADISE LOST, with notes by Hunter.....	o 60
“ “ “ “ Ross	o 75
“ “ “ “ Edmonstone.....	o 75
PEILE'S PHILOLOGY (Primer).....	o 30
STORMONTH'S ETYMOLOGICAL AND PRONOUN- CING DICTIONARY	2 25
SMITH'S, DR. W., MANUAL OF ENGLISH GRAMMAR	1 00
SMITH'S ENGLISH GRAMMAR SIMPLIFIED.....	o 25
SWINTON'S NEW LANGUAGE LESSONS	o 25

HISTORY, GEOGRAPHY AND ANTIQUITIES

CAMPBELL'S MODERN GEOGRAPHY AND ATLAS, new edition, revised and corrected to date	o 75
CREIGHTON'S HISTORY OF ROME (Primer).....	o 30
FREEMAN'S GENERAL SKETCH OF EUROPEAN HIS- TORY.....	1 00
FYFFE'S HISTORY OF GREECE (Primer).....	o 30
JOHNSTON'S UNRIVALLED GENERAL ATLAS.....	1 00
“ “ CLASSICAL “	1 00
“ WORLD ATLAS, 34 Maps	1 50
“ CLASSICAL ATLAS, 23 Maps	1 50
“ SCHOOL ATLAS OF GENERAL GEO- GRAPHY.....	3 75

JAMES CAMPBELL & SON, TORONTO.

12.
C. B. Jackson

Chatham
March 20th 1879

P. VIRGILII MARONIS OPERA.

THE
WORKS OF VIRGIL,

WITH
ENGLISH NOTES,

ORIGINAL AND SELECTED.

ECLOGUES.

BY

ARCHIBALD HAMILTON BRYCE, D.C.L., LL.D. ;

SENIOR CLASSICAL MODERATOR, TRINITY COLLEGE, DUBLIN ; ONE OF THE CLASSICAL
MASTERS IN THE HIGH SCHOOL OF EDINBURGH.

WITH NUMEROUS ILLUSTRATIONS.



TORONTO :
JAMES CAMPBELL AND SON.

Digitized by the Internet Archive
in 2009 with funding from
Ontario Council of University Libraries

P. VIRGILII MARONIS
BUCOLICON

LIBER.

ECLOGA I. TITYRUS.

MELIBŒUS. TITYRUS.

MEL. TITYRE, tu patulæ recubans sub tegmine fagi
Silvestrem tenui Musam meditaris avena:
Nos patriæ fines et dulcia linquimus arva;
Nos patriam fugimus: tu, Tityre, lentus in umbra
Formosam resonare doces Amaryllida silvas. 5

TIT. O Melibœe, deus nobis hæc otia fecit:
Namque erit ille mihi semper deus; illius aram
Sæpe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
Ludere, quæ vellem, calamo permisit agresti. 10

MEL. Non equidem invideo; miror magis: undique totis
Usque adeo turbatur agris. En, ipse capellas
Protenus æger ago; hanc etiam vix, Tityre, duco.
Hic inter densas corulos modo namque gemellos,
Spem gregis, ah! silice in nuda connixa reliquit. 15
Sæpe malum hoc nobis, si mens non læva fuisset,
De cœlo tactas memini prædicere quercus.

[Sæpe sinistra cava prædixit ab ilice cornix.]
Sed tamen, iste deus qui sit, da, Tityre, nobis.

TIT. Urbem quam dicunt Romam, Melibœe, putavi 20
Stultus ego huic nostræ similem, quo sæpe solemus
Pastores ovium teneros depellere fetus.
Sic canibus catulos similes, sic matribus hædos
Noram; sic parvis componere magna solebam.

Verum hæc tantum alias inter caput extulit urbes, 25
Quantum lenta solent inter viburna cupressi.

MEL. Et quæ tanta fuit Romam tibi causa videndi ?

TIT. Libertas ; quæ sera, tamen respexit inertem,
Candidior postquam tondenti barba cadebat ;
Respexit tamen, et longo post tempore venit, 30
Postquam nos Amaryllis habet, Galatea reliquit.
Namque, fatebor enim, dum me Galatea tenebat,
Nec spes libertatis erat, nec cura peculi.

Quamvis multa meis exiret victima sæptis,
Pinguis et ingrata premeretur caseus urbi : 35
Non unquam gravis ære domum mihi dextra redibat.

MEL. Mirabar, quid mæsta deos, Amarylli, vocares ;
Cui pendere sua patereris in arbore poma ;
Tityrus hinc aberat. Ipsæ te, Tityre, pinus,
Ipsi te fontes, ipsa hæc arbusta vocabant. 40

TIT. Quid facerem ? neque servitio me exire licebat,
Nec tam præsentem alibi cognoscere divos.
Hic illum vidi juvenem, Melibœe, quotannis
Bis senos cui nostra dies altaria fumant.
Hic mihi responsum primus dedit ille petenti : 45
“Pascite, ut ante, boves, pueri ; submittite tauros.”

MEL. Fortunate senex, ergo tua rura manebunt !
Et tibi magna satis, quamvis lapis omnia nudus
Limosoque palus obducat pascua junco.
Non insueta graves tentabunt pabula fetas ; 50
Nec mala vicini pecoris contagia lædent.
Fortunate senex, hic inter flumina nota
Et fontes sacros frigus captabis opacum.
Hinc tibi, quæ semper, vicino ab limite, sæpes
Hyblæis apibus florem depasta salicti, 55
Sæpe levi somnum suadebit inire susurro :
Hinc alta sub rupe canet frondator ad auras ;
Nec tamen interea raucae, tua cura, palumbes,
Nec gemere aëria cessabit turtur ab ulmo.

TIT. Ante leves ergo pascentur in æthere cervi, 60
Et freta destituent nudos in litore pisces,
Ante, pererratis amborum finibus, exsul
Aut Ararim Parthus bibet, aut Germania Tigrim,
Quam nostro illius labatur pectore vultus.

*MEL. At nos hinc alii sitientes ibimus Afros, 65
 Pars Scythiam et rapidum Cretæ veniemus Oaxen,
 Et penitus toto divisos orbe Britannos.
 En unquam patrios longo post tempore fines,
 Pauperis et tugurii congestum cespite culmen,
 Post aliquot, mea regna videns, mirabor aristas? 70
 Impius hæc tam culta novalia miles habebit?
 Barbarus has segetes? en, quo discordia cives
 Produxit miseros! en, quæis consevimus agros!
 Insere nunc, Melibæe, piros, pone ordine vites:
 Ite meæ, felix quondam pecus, ite capellæ. 75
 Non ego vos posthac, viridi projectus in antro,
 Dumosa pendere procul de rupe videbo;
 Carmina nulla canam; non, me pascente, capellæ,
 Florentem cytisum et salices carpetis amaras.
 TIT. Hic tamen hanc mecum poteras requiescere noctem 80
 Fronde super viridi; sunt nobis mitia poma,
 Castaneæ molles, et pressi copia lactis;
 Et jam summa procul villarum culmina fumant,
 Majoresque cadunt altis de montibus umbræ.

ECLOGA II. ALEXIS.

FORMOSUM pastor Corydon ardebat Alexim,
 Delicias domini; nec, quid speraret, habebat.
 Tantum inter densas umbrosa cacumina fagos
 Assidue veniebat; ibi hæc incondita solus
 Montibus et silvis studio jactabat inani: 5
 "O crudelis Alexi, nihil mea carmina curas?
 Nil nostri miserere? Mori me denique coges.
 Nunc etiam pecudes umbras et frigora captant;
 Nunc virides etiam occultant spineta lacertos;
 Thestylis et rapido fessis messoribus æstu 10
 Allia serpyllumque herbas contundit olentes:
 At mecum raucis, tua dum vestigia lustrò,
 Sole sub ardenti resonant arbusta cicadis.
 Nonne fuit satius, tristes Amaryllidis iras
 Atque superba pati fastidia? nonne Menalcan? 15
 Quamvis ille niger, quamvis tu candidus esses.

O formose puer, nimium ne crede colori!
 Alba ligustra cadunt vaccinia nigra leguntur.
 Despectus tibi sum, nec qui sim quæris, Alexi;
 Quam dives pecoris, nivei quam lactis abundans. 20
 Mille meæ Siculis errant in montibus agnæ;
 Lac mihi non æstate novum, non frigore deficit.
 Canto, quæ solitus, si quando armenta vocabat,
 Amphion Dirceus in Actæo Aracyntho.
 Nec sum adeo informis; nuper me in litere vidi, 25
 Quum placidum ventis staret mare; non ego Daphnim,
 Judice te, metuam, si nunquam fallit imago.
 O tantum libeat mecum tibi sordida rura
 Atque humiles habitare casas, et figere cervos,
 Hædorumque gregem viridi compellere hibisco! 30
 Mecum una in silvis imitabere Pana canendo.
 Pan primus calamos cera conjungere plures
 Instituit; Pan curat oves oviumque magistros.
 Nec te pœniteat calamo trivisse labellum:
 Hæc eadem ut sciret, quid non faciebat Amyntas? 35
 Est mihi disparibus septem compacta cicutis
 Fistula, Damœtas dono mihi quam dedit olim,
 Et dixit moriens: 'Te nunc habet ista secundum.'
 Dixit Damœtas: invidit stultus Amyntas.
 Præterea duo nec tuta mihi valle reperti 40
 Capreoli, sparsis etiam nunc pellibus albo;
 Bina die siccant ovis ubera; quos tibi servo.
 Jam pridem a me illos abducere Thestylis orat;
 Et faciet, quoniam sordent tibi munera nostra.
 Hue ades, o formose puer: tibi lilia plenis, 45
 Ecce, ferunt Nymphæ calathis; tibi candida Nais,
 Pallentes violas et summa papavera carpens,
 Narcissum et florem jungit bene olentis anethi;
 Tum, casia atque aliis intexens suavis herbis,
 Mollia luteola pingit vaccinia caltha. 50
 Ipse ego cana legam tenera lanugine mala,
 Castaneasque nuces, mea quas Amaryllis amabat.
 Addam cerea pruna; honos erit huic quoque pomo;
 Et vos, o lauri, carpam, et te, proxima myrte;
 Sic positæ quoniam suaves miscetis odores. 55
 Rusticus es, Corydon, nec munera curat Alexis;

Nec, si muneribus certes, concedat Iolas.
 Heu, heu, quid volui misero mihi? floribus Austrum
 Perditus et liquidis immisi fontibus apros.
 Quem fugis, ah demens? habitarunt di quoque silvas, 60
 Dardaniusque Paris. Pallas, quas condidit, arces
 Ipsa colat: nobis placeant ante omnia silvæ.
 Torva læna lupum sequitur, lupus ipse capellam;
 Florentem cytisum sequitur lasciva capella;
 Te Corydon, o Alexi; trahit sua quemque voluptas. 65
 Aspice, aratra jugo referunt suspensa juvenci,
 Et sol crescentes decedens duplicat umbras:
 Me tamen urit amor; quis enim modus adsit amori?
 Ah Corydon, Corydon, quæ te dementia cepit!
 Semiputata tibi frondosa vitis in ulmo est. 70
 Quin tu aliquid saltem potius, quorum indiget usus,
 Viminibus mollique paras detexere junco.
 Invenies alium, si te hic fastidit, Alexim."

ECLOGA III. PALÆMON.

MENALCAS. DAMETAS. PALÆMON.

MEN. DIC mihi, Damœta, cujum pecus? an Melibœi?
 DAM. Non, verum Ægonis; nuper mihi tradidit Ægon.
 MEN. Infelix o semper, oves, pecus! ipse Neæram
 Dum fovet, ac, ne me sibi præferat illa, veretur,
 Hic alienus oves custos bis mulget in hora; 5
 Et sucus pecori et lac subducitur agnis.
 DAM. Parcius ista viris tamen objicienda memento.
 Novimus et qui te, transversa tuentibus hircis,
 Et quo, sed faciles Nymphæ risere, sacello.
 MEN. Tum, credo, quum me arbustum videre Miconis 10
 Atque mala vites incidere falce novellas.
 DAM. Aut hic ad veteres fagos quum Daphnidis arcum
 Fregisti et calamos; quæ tu, perverse Menalca,
 Et, quum vidisti puero donata, dolebas,
 Et, si non aliqua nocuisses, mortuus esses. 15
 MEN. Quid domini faciant, audent quum talia fures!
 Non ego te vidi Damonis, pessime, caprum

Excipere insidiis, multum latrante Lycisca?
 Et quum clamarem, "Quo nunc se proripit ille?
 Tityre, coge pecus," tu post carecta latebas. 20

DAM. An mihi cantando victus non redderet ille,
 Quem mea carminibus meruisset fistula, caprum?
 Si nescis, meus ille caper fuit; et mihi Damon
 Ipse fatebatur, sed reddere posse negabat.

MEN. Cantando tu illum? aut unquam tibi fistula cera 25
 Juncta fuit? non tu in triviis, indocte, solebas
 Stridenti miserum stipula disperdere carmen?

DAM. Vis ergo inter nos, quid possit uterque, vicissim
 Experiamur? ego hanc vitulam (ne forte recuses,
 Bis venit ad mulctram, binos alit ubere fetus) 30
 Depono; tu dic, mecum quo pignore certes.

MEN. De grege non ausim quidquam deponere tecum;
 Est mihi namque domi pater, est injusta noverca;
 Bisque die numerant ambo pecus, alter et hædos.
 Verum, id quod multo tute ipse fatebere majus, 35
 Insanire libet quoniam tibi, pocula ponam
 Fagina, cælatum divini opus Alcimedontis,
 Lenta quibus torno facili superaddita vitis
 Diffusos hedera vestit pallente corymbos.
 In medio duo signa, Conon, et quis fuit alter, 40
 Descripsit radio totum qui gentibus orbem,
 Tempora quæ messor, quæ curvus arator haberet?
 Needum illis labra admovi, sed condita servo.

DAM. Et nobis idem Alcimedon duo pocula fecit,
 Et molli circum est ansas amplexus acantho, 45
 Orpheaque in medio posuit silvasque sequentes;
 Needum illis labra admovi, sed condita servo.
 Si ad vitulam spectas, nihil est, quod pocula laudes.

MEN. Nunquam hodie effugies; veniam, quocumque
 vocaris.

Audiat hæc tantum—vel qui venit ecce Palæmon; 50
 Efficiam, posthac ne quemquam voce lacessas.

DAM. Quin age, si quid habes: in me mora non erit ulla,
 Nec quemquam fugio; tantum, vicine Palæmon,
 Sensibus hæc imis, res est non parva, reponas.

PAL. Dicite, quandoquidem in molli consedimus herba; 55
 Et nunc omnis ager, nunc omnis parturit arbos,

Nunc frondent silvæ, nunc formosissimus annus.

Incipe, Damoëta; tu deinde sequere, Menalca.

Alternis dicetis, amant alterna Camœnæ.

DAM. Ab Jove principium, Musæ; Jovis omnia plena; 60
Ille colit terras, illi mea carmina curæ.

MEN. Et me Phœbus amat; Phœbo sua semper apud me
Munera sunt, lauri, et suave rubens hyacinthus.

DAM. Malo me Galatea petit, lasciva puella,
Et fugit ad salices, et se cupit ante videri. 65

MEN. At mihi sese offert ultro meus ignis, Amyntas,
Notior ut jam sit canibus non Delia nostris.

DAM. Parta meæ Veneri sunt munera; namque notavi
Ipse locum, aëriæ quo congressere palumbes.

MEN. Quod potui, puero silvestri ex arbore lecta 70
Aurea mala decem misi; cras altera mittam.

DAM. O quoties, et quæ nobis Galatea locuta est!
Partem aliquam, venti, divum referatis ad aures!

MEN. Quid prodest, quod me ipse animo non spernis,
Amynta,

Si, dum tu sectaris apros, ego retia servo? 75

DAM. Phyllida mitte mihi; meus est natalis, Iolla:
Quum faciam vitula pro frugibus, ipse venito.

MEN. Phyllida amo ante alias; nam me discedere flevit,
Et, "Longum formose vale, vale," inquit, Iolla.

DAM. Triste lupus stabulis, maturis frugibus imbres, 80
Arboribus venti, nobis Amaryllidis iræ.

MEN. Dulce satis humor, depulsis arbutus hædis,
Lenta salix feto pecori, mihi solus Amyntas.

DAM. Pollio amat nostram, quamvis est rustica, Musam;
Pierides, vitulam lectori pascite vestro. 85

MEN. Pollio et ipse facit nova carmina: pascite taurum,
Jam cornu petat et pedibus qui spargat arenam.

DAM. Qui te, Pollio, amat, veniat, quo te quoque gaudet;
Mella fluant illi, ferat et rubus asper amomum.

MEN. Qui Bavium non odit, amet tua carmina, Mævi; 90
Atque idem jungat vulpes et mulgeat hircos.

DAM. Qui legitis flores et humi nascentia fraga,
Frigidus, o pueri, fugite hinc, latet anguis in herba.

MEN. Parcite, oves, nimium procedere; non bene ripæ
Creditor; ipse aries etiam nunc vellera siccet. 95

DAM. Tityre, pascentes a flumine reice capellas :
Ipse, ubi tempus erit, omnes in fonte lavabo.

MEN. Cogite oves, pueri ; si lac præceperit æstus,
Ut nuper, frustra pressabimus ubera palmis.

DAM. Heu, heu, quam pingui macer est mihi taurus in
ervo ! 100

Idem amor exitium pecori pecorisque magistro.

MEN. His certe neque amor causa est ; vix ossibus
hærent ;

Nescio quis teneros oculus mihi fascinat agnos.

DAM. Dic, quibus in terris, et eris mihi magnus Apollo,
Tres pateat cœli spatium non amplius ulnas. 105

MEN. Dic, quibus in terris inscripti nomina regum
Nascantur flores ; et Phyllida solus habeto.

PAL. Non nostrum inter vos tantas componere lites ;
[Et vitula tu dignus, et hic : et quisquis amores
Aut metuet dulces aut experietur amaros.] 110
Claudite jam rivos, pueri ; sat prata biberunt.

ECLOGA IV. POLLIO.

SICELIDES Musæ, paullo majora canamus ;
Non omnes arbusta juvant humilesque myricæ.
Si canimus silvas, silvæ sint consule dignæ.

Ultima Cumæi venit jam carminis ætas ;
Magnus ab integro sæclorum nascitur ordo. 5

Jam redit et Virgo, redeunt Saturnia regna ;

Jam nova progenies cœlo demittitur alto.

Tu modo nascenti puero, quo ferrea primum

Desinet ac toto surget gens aurea mundo,

Casta, fave, Lucina : tuus jam regnat Apollo. 10

Teque adeo decus hoc ævi, te consule, inibit,

Pollio, et incipient magni procedere menses ;

Te duce, si qua manent, sceleris vestigia nostri

Irrita perpetua solvent formidine terras.

Ille deum vitam accipiet, divisque videbit 15

Permixtos heroas, et ipse videbitur illis,

Pacatumque reget patriis virtutibus orbem.

At tibi prima, puer, nullo munuscula cultu

Errantes hederas passim cum baccare tellus
 Mixtaque ridenti colocasia fundet acantho. 20
 Ipsæ lacte domum referent distenta capellæ
 Ubera, nec magnos metuent armenta leones.
 Ipsa tibi blandos fundent cunabula flores.
 Occidet et serpens, et fallax herba veneni
 Occidet; Assyrium vulgo nascetur amomum. 25
 At simul heroum laudes et facta parentis
 Jam legere et quæ sit poteris cognoscere virtus:
 Molli paulatim flavescet campus arista,
 Incultisque rubens pendebit sentibus uva,
 Et duræ quercus sudabunt roscida mella. 30
 Pauca tamen suberunt priscae vestigia fraudis,
 Quæ tentare Thetim ratibus, quæ cingere muris
 Oppida, quæ jubeant telluri infindere sulcos.
 Alter erit tum Tiphys, et altera quæ vehat Argo
 Delectos heroas; erunt etiam altera bella, 35
 Atque iterum ad Trojam magnus mittetur Achilles.
 Hinc, ubi jam firmata virum te fecerit ætas,
 Cedet et ipse mari vector, nec nautica pinus
 Mutabit merces; omnis feret omnia tellus.
 Non rastros patietur humus, non vinea falcem; 40
 Robustus quoque jam tauris juga solvet arator;
 Nec varios discet mentiri lana colores,
 Ipse sed in pratis aries jam suave rubenti
 Murice, jam croceo mutabit vellera luto;
 Sponte sua sandyx pascentes vestiet agnos. 45
 "Talia sæcla," suis dixerunt, "currite," fusis
 Concordes stabili fatorum numine Parcæ.
 Aggredere o magnos, aderit jam tempus, honores,
 Cara deum suboles, magnum Jovis incrementum!
 Aspice convexo nutantem pondere mundum, 50
 Terrasque, tractusque maris, cælumque profundum;
 Aspice, venturo lætantur ut omnia sæclo.
 O mihi tam longæ maneat pars ultima vitæ,
 Spiritus et, quantum sat erit tua dicere facta.
 Non me carminibus vincet nec Thracius Orpheus, 55
 Nec Linus; huic mater quamvis atque huic pater adsit,
 Orphei Calliopea, Lino formosus Apollo.
 Pan etiam Arcadia mecum si iudice certet,

Pan etiam Arcadia dicat se iudice victum.
 Incipe, parve puer, risu cognoscere matrem;
 Matri longa decem tulerunt fastidia menses.
 Incipe, parve puer; cui non risere parentes,
 Nec deus hunc mensa, dea nec dignata cubili est.

60

ECLOGA V. DAPHNIS.

MENALCAS. MOPSUS.

MEN. CUR non, Mopse, boni quoniam convenimus ambo,
 Tu calamos inflare leves, ego dicere versus,
 Hic corulis mixtas inter considimus ulmos?

MOP. Tu major; tibi me est æquum parere, Menalca,
 Sive sub incertas Zephyris mutantibus umbras,
 Sive antro potius succedimus. Aspice, ut antrum
 Silvestris raris sparsit labrusca racemis.

5

MEN. Montibus in nostris solus tibi certet Amyntas.

MOP. Quid, si idem certet Phœbum superare canendo?

MEN. Incipe, Mopse, prior, si quos aut Phyllidis ignes,
 Aut Alconis habes laudes, aut jurgia Codri.
 Incipe; pascentes servabit Tityrus hædos.

MOP. Immo hæc, in viridi nuper quæ cortice fagi
 Carmina descripsi et modulans alterna notavi,
 Experiar; tu deinde iubeto ut certet Amyntas.

15

MEN. Lenta salix quantum pallenti cedit olivæ,
 Puniceis humilis quantum saliunca rosetis:
 Iudicio nostro tantum tibi cedit Amyntas.

MOP. Sed tu desine plura, puer; successimus antro.
 Extinctum Nymphæ erudeli funere Daphnim
 Flebant; vos coruli testes et flumina Nymphis;

20

Quum, complexa sui corpus miserabile nati,
 Atque deos atque astra vocat crudelia mater.

Non ulli pastos illis egere diebus
 Frigida, Daphni, boves ad flumina; nulla neque amnem
 Libavit quadrupes, nec graminis attigit herbam.

Daphni, tuum Pœnos etiam ingemuisse leones
 Interitum, montesque feri silvæque loquuntur.
 Daphnis et Armenias curru subjungere tigres

- Instituit ; Daphnis thiasos inducere Bacchi, 30
 Et foliis lentas intexere mollibus hastas.
 Vitis ut arboribus decori est, ut vitibus uvæ,
 Ut gregibus tauri, segetes ut pinguibus arvis :
 Tu decus omne tuis. Postquam te fata tulerunt,
 Ipsa Pales agros atque ipse reliquit Apollo. 35
 Grandia sæpe quibus mandavimus hordea sulcis,
 Infelix lolium et steriles nascuntur avenæ ;
 Pro molli viola, pro purpureo narcisso
 Carduus et spinis surgit paliurus acutis.
 Spargite humum foliis, inducite fontibus umbras, 40
 Pastores; mandat fieri sibi talia Daphnis ;
 Et tumulum facite, et tumulo superaddite carmen :
 Daphnis ego in silvis, hinc usque ad sidera notus,
 Formosi pecoris custos, formosior ipse.
 MEN. Tale tuum carmen nobis, divine poëta, 45
 Quale sopor fessis in gramine, quale per æstum
 Dulcis aquæ saliente sitim restinguere rivo ;
 Nec calamis solum æquiparas, sed voce magistrum.
 Fortunate puer, tu nunc eris alter ab illo.
 Nos tamen hæc quocumque modo tibi nostra vicissim 50
 Dicemus, Daphnimque tuum tollemus ad astra ;
 Daphnin ad astra feremus : amavit nos quoque Daphnis
 MOR. An quidquam nobis tali sit munere majus ?
 Et puer ipse fuit cantari dignus, et ista
 Jam pridem Stimicon laudavit carmina nobis. 55
 MEN. Candidus insuetum miratur limen Olympi
 Sub pedibusque videt nubes et sidera Daphnis.
 Ergo alacris silvas et cetera rura voluptas
 Panaque pastoresque tenet Dryadasque puellas :
 Nec lupus insidias pecori, nec retia cervis 60
 Ulla dolum meditantur ; amat bonus otia Daphnis.
 Ipsi lætitia voces ad sidera jactant
 Intonsi montes ; ipsæ jam carmina rupes,
 Ipsa sonant arbusta : " deus, deus ille, Menalca."
 Sis bonus o felixque tuis ! en quatuor aras : 65
 Ecce duas tibi, Daphni, duas altaria Phœbo.
 Pocula bina novo spumantia lacte quotannis,
 Craterasque duo statuam tibi pinguis olivi ;
 Et multo in primis hilarans convivium Baccho,

Ante focum, si frigus erit, si messis, in umbra, Vina novum fundam calathis Ariusia nectar. Cantabunt mihi Damœtas et Lyctius Ægon; Saltantes Satyros imitabitur Alphesibœus.	70
Hæc tibi semper erunt, et quum solemnia vota Reddemus Nymphis, et quum lustrabimus agros.	75
Dum juga montis aper, fluvios dum piscis amabit, Dumque thymo pascentur apes, dum rore cicadæ, Semper honos nomenque tuum laudesque manebunt. Ut Baccho Cererique, tibi sic vota quotannis Agricolæ facient; damnabis tu quoque votis.	80
MOP. Quæ tibi, quæ tali reddam pro carmine dona? Nam neque me tantum venientis sibilus austri, Nec percussa juvant fluctu tam litora, nec quæ Saxosas inter decurrunt flumina valles.	
MEN. Hac te nos fragili donabimus ante cicuta. Hæc nos, Formosum Corydon ardebat Alexin: Hæc eadem docuit, Cujum pecus? an Melibœi?	85
MOP. At tu sume pedom, quod, me quum sæpe rogaret, Non tulit Antigenes, et erat tum dignus amari, Formosum paribus nodis atque ære, Menalca.	90

ECLOGA VI. SILENUS.

PRIMA Syracosio dignata est ludere versu Nostra neque erubuit silvas habitare Thalia. Quum canerem reges et prælia, Cynthius aurem Vellit, et admonuit: "Pastorem, Tityre, pingues Pascere oportet oves, deductum dicere carmen."	5
Nunc ego (namque super tibi erunt, qui dicere laudes, Vare, tuas cupiant, et tristia condere bella), Agrestem tenui meditabor arundine Musam. Non injussa cano. Si quis tamen hæc quoque, si quis Captus amore leget; te nostræ, Vare, myricæ, Te nemus omne canet; nec Phœbo gratior ulla est, Quam sibi quæ Vari præscripsit pagina nomen.	10
Pergite, Pierides. Chromis et Mnasyllus in antro Silenum pueri somno videre jacentem, Inflatum hesterno venas, ut semper, Iaccho:	15

Serta procul, tantum capiti delapsa, jacebant,
 Et gravis attrita pendebat cantharus ansa.
 Aggressi, nam sæpe senex spe carminis ambo
 Luserat, injiciunt ipsis ex vincula sertis.
 Addit se sociam timidisque supervenit Ægle,— 20
 Ægle, Naiadum pulcherrima; jamque videnti
 Sanguineis frontem moris et tempora pingit.
 Ille dolum ridens, "Quo vincula nectitis?" inquit.
 "Solvite me, pueri; satis est potuisse videri.
 Carmina, quæ vultis, cognoscite; carmina vobis, 25
 Huic aliud mercedis erit." Simul incipit ipse.
 Tum vero in numerum Faunosque ferasque videres
 Ludere, tum rigidas motare cacumina quercus.
 Nec tantum Phœbo gaudet Parnasia rupes;
 Nec tantum Rhodope mirantur et Ismarus Orphea. 30
 Namque canebat, uti magnum per inane coacta
 Semina terrarumque animæque marisque fuissent
 Et liquidi simul ignis: ut his exordia primis
 Omnia et ipse tener mundi concreverit orbis;
 Tum durare solum et discludere Nerea ponto 35
 Cœperit, et rerum paulatim sumere formas;
 Jamque novum terræ stupeant lucescere solem,
 Altius atque cadant submotis nubibus imbres;
 Incipiant silvæ quum primum surgere, quumque
 Rara per ignotos errent animalia montes. 40
 Hinc lapides Pyrrhæ jactos, Saturnia regna,
 Caucasiasque refert volucres, furtumque Promethei.
 His adjungit, Hylan nautæ quo fonte relictum
 Clamassent, ut litus, "Hyla, Hyla," omne sonaret;
 Et fortunatam, si nunquam armenta fuissent, 45
 Pasiphaën nivei solatur amore juveni.
 Ah virgo infelix, quæ te dementia cepit!
 Prætides implerunt falsis mugitibus agros;
 At non tam turpes pecudum tamen ulla secuta est
 Concubitus, quamvis collo timuisset aratrum, 50
 Et sæpe in levi quæsisset cornua fronte.
 Ah virgo infelix, tu nunc in montibus erras:
 Ille, latus niveum molli fultus hyacintho,
 Ilice sub nigra pallentes ruminat herbas, [55
 Aut aliquam in magno sequitur grege. Claudite, Nymphæ,

Dietææ Nymphæ, nemorum jam claudite saltus,
 Si qua forte ferant oculis sese obvia nostris
 Errabunda bovis vestigia: forsitan illum,
 Aut herba captum viridi, aut armenta secutum,
 Perducant aliquæ stabula ad Gortynia vaccæ.
 Tum canit Hesperidum miratam mala puellam:
 Tum Phaëthontidas musco circumdat amaræ
 Corticis, atque solo proceras erigit alnos.
 Tum canit, errantem Permessi ad flumina Gallum
 Aonas in montes ut duxerit una sororum;
 Utque viro Phœbi chorus assurrexerit omnis;
 Ut Linus hæc illi, divino carmine pastor,
 Floribus atque apio crines ornatus amaro,
 Dixerit: "Hos tibi dant calamos, en accipe, Musæ,
 Ascræo quos ante seni; quibus ille solebat
 Cantando rigidas deducere montibus ornos."
 His tibi Gryneï nemoris dicatur origo,
 Ne quis sit lucus, quo se plus jactet Apollo.
 Quid loquar, aut Scyllam Nisi, quam fama secuta est,
 Candida succinetam latrantibus inguina monstris
 Dulichias vexasse rates, et gurgite in alto
 Ah! timidos nautas canibus lacerasse marinis;
 Aut ut mutatos Terei narraverit artus,
 Quas illi Philomela dapes, quæ dona pararit,
 Quo cursu deserta petiverit, et quibus ante
 Infelix sua tecta supervolitaverit alis?
 Omnia, quæ, Phœbo quondam meditante, beatus
 Audiit Eurotas, jussitque ediscere lauros,
 Ille canit; pulsæ referunt ad sidera valles:
 Cogere donec oves stabulis numerumque referri
 Jussit et invito processit Vesper Olympo.

ECLOGA VII. MELIBŒUS.

MELIBŒUS. CORYDON. THYRSIS.

MEL. Forte sub arguta consederat ilice Daphnis,
 Compulerantque greges Corydon et Thyrsis in unum,
 Thyrsis oves, Corydon distentas lacte capellas,
 Ambo florentes ætatibus, Arcades ambo,

- Et cantare pares, et respondere parati. 5
 Huc mihi, dum teneras defendo a frigore myrtos,
 Vir gregis ipse caper deerraverat: atque ego Daphnim
 Aspicio. Ille ubi me contra videt: "Ocius," inquit,
 "Huc ades, o Melibœe: caper tibi salvus et hædi;
 Et, si quid cessare potes, requiesce sub umbra." 10
 Huc ipsi potum venient per prata juvenci;
 Hic virides tenera prætexit arundine ripas
 Mincius, eque sacra resonant examina quercu.
 Quid facerem? neque ego Alcippen, nec Phyllida habebam,
 Depulsos a lacte domi quæ clauderet agnos; 15
 Et certamen erat, Corydon cum Thyrside, magnum.
 Posthabui tamen illorum mea seria ludo.
 Alternis igitur contendere versibus ambo
 Cœpere; alternos Musæ meminisse volebant.
 Hos Corydon, illos referebat in ordine Thyrsis. 20
 COR. Nymphæ, noster amor, Libethrides, aut mihi carmen,
 Quale meo Codro, concedite; proxima Phœbi
 Versibus ille facit; aut si non possumus omnes,
 Hic arguta sacra pendebit fistula pinu. †
 THY. Pastores, hedera crescentem ornate poëtam, 25
 Arcades, invidia rumpantur ut ilia Codro;
 Aut si ultra placitum laudarit, baccare frontem
 Cingite, ne vati noceat mala lingua futuro.
 COR. Sætosi caput hoc apri tibi, Delia, parvus
 Et ramosa Micon vivacis cornua cervi. 30
 Si proprium hoc fuerit, levi de marmore tota
 Puniceo stabis suras evincta cothurno.
 THY. Sinum lactis et hæc te liba, Priape, quotannis
 Inspectare sat est; custos es pauperis horti.
 Nunc te marmoreum pro tempore fecimus; at tu, 35
 Si feturâ gregem suppleverit, aureus esto. †
 COR. Nerine Galatea, thymo mihi dulcior Hyblæ,
 Candidior cyenis, hedera formosior alba,
 Quum primum pasti repetent præsepia tauri,
 Si qua tui Corydonis habet te cura, venito. 40
 THY. Immo ego Sardois videar tibi amarior herbis,
 Horridior rusco, projecta vilior alga,
 Si mihi non hæc lux toto jam longior anno est.
 Ite domum pasti, si quis pudor, ite juvenci.

COR. Muscosi fontes, et somno mollior herba, 45
 Et quæ vos rara viridis tegit arbutus umbra,
 Solstitium pecori defendite; jam venit æstas
 Torrida, jam læto turgent in palmitæ gemmæ.

THY. Hic focus et tædæ pingues, hic plurimus ignis 50
 Semper, et assidua postes fuligine nigri:
 Hic tantum boreæ curamus frigora, quantum
 Aut numerum lupo, aut torrentia flumina ripas.

COR. Stant et juniperi, et castaneæ hirsutæ;
 Strata jacent passim sua quaque sub arbore poma;
 Omnia nunc rident: at, si formosus Alexis 55
 Montibus his abeat, videas et flumina sicca. 8

THY. Aret ager; vitio moriens sitit æris herba; *thirst*
 Liber pampineas invidit collibus umbras:
 Phyllidis adventu nostræ nemo omne virebit;
 Jupiter et læto descendet plurimus imbri. 60

COR. Populus Alcideæ gratissima, vitis Iaccho,
 Formosæ myrtus Veneri, sua laurea Phœbo:
 Phyllis amat corulos; illas dum Phyllis amabit,
 Nec myrtus vincet corulos, nec laurea Phœbi.

THY. Fraxinus in silvis pulcherrima, pinus in hortis, 65
 Populus in fluviis, abies in montibus altis:
 Sæpius at si me, Lyeida formosæ, revisas,
 Fraxinus in silvis cedat tibi, pinus in hortis.

MEL. Hæc memini, et victum frustra contendere Thyrsin.
 [Ex illo Corydon Corydon est tempore nobis.] 70

ECLOGA VIII. PHARMACEUTRIA.

DAMON. ALPHESIBÆUS.

PASTORUM Musam Damonis et Alpheisibœi,
 Immemor herbarum quos est mirata juvenea
 Certantes, quorum stupefactæ carmine lynceæ,
 Et mutata suos requierunt flumina cursus;
 Damonis Musam dicemus et Alpheisibœi. 5

Tu mihi, seu magni superas jam saxa Timavi,
 Sive oram Illyrici legis æquoris; en erit unquam
 Ille dies, mihi quum liceat tua dicere facta?

En erit, ut liceat totum mihi ferre per orbem
Sola Sophocleo tua carmina digna cothurno? 10
A te principium, tibi desinet; accipe jussis
Carmina cœpta tuis; atque hanc sine tempora circum
Inter victrices hederam tibi serpere lauros.

Frigida vix cœlo noctis decesserat umbra,
Quum ros in tenera pecori gratissimus herba, 15
Incumbens tereti Damon sic cœpit olivæ:

DAM. "Nascere, præque diem veniens age, Lucifer, al'mum;
Conjugis indigno Nisæ deceptus amore
Dum queror, et divos, quanquam nil testibus illis
Profeci, extrema moriens tamen alloquor hora. 20
Incipe Mænalios mecum, mea tibia, versus.

Mænalus argutumque nemus pinosque loquentes
Semper habet: semper pastorum ille audit amores,
Panaque, qui primus calamos non passus inertes.
Incipe Mænalios mecum, mea tibia, versus. 25

Mopso Nisa datur; quid non speremus amantes?
Jungentur jam gryphes equis; ævoque sequenti
Cum canibus timidi venient ad pocula damæ.
Mopse, novas incide faces; tibi ducitur uxor;
Sparge, marite, nuces; tibi deserit Hesperus Cœtam. 30

Incipe Mænalios mecum, mea tibia, versus.
O digno conjuncta viro, dum despicias omnes,
Dumque tibi est odio mea fistula, dumque capellæ,
Hirsutumque supercillium, promissaque barba,
Nec curare deum credis mortalia quemquam! 35

Incipe Mænalios mecum, mea tibia, versus.
Sæpibus in nostris parvam te roscida mala
(Dux ego vester eram) vidi cum matre legentem.
Alter ab undecimo tum me jam ceperat annus;
Jam fragiles poteram a terra contingere ramos. 40
Ut vidi, ut perii, ut me malus abstulit error!

Incipe Mænalios mecum, mea tibia, versus.
Nunc scio, quid sit Amor; duris in cotibus illum
Aut Tmaros, aut Rhodope, aut extremi Garamantes
Nec generis nostri puerum nec sanguinis edunt. 45

Incipe Mænalios mecum, mea tibia, versus.
A. "Vivus Amor docuit natorum sanguine matrem
Ne imaculare manus; crudelis tu quoque, mater.

- Crudelis mater magis, an puer improbus ille?
 Improbus ille puer; crudelis to quoque, mater. 50
 Incipe Mænalios mecum, mea tibia, versus.
 Nunc et oves ultro fugiat lupus: aurea duræ
 Mala ferant quercus; narcisso floreat alnus:
 Pinguia corticibus sudent electra myricæ;
 Certent et cyenis ululæ; sit Tityrus Orpheus; 55
 Orpheus in silvis, inter delphinas Arion.
 Incipe Mænalios mecum, mea tibia, versus.
 Omnia vel medium fiant mare. Vivite, silvæ;
 Præceps ærii specula de montis in undas
 Deferar; extremum hoc munus morientis habeto. 60
 Desine Mænalios, jam desine, tibia, versus.”
 Hæc Damon: vos, quæ responderit Alphesibœus,
 Dicite, Picrides; non omnia possumus omnes.
 ALPH. “Effer aquam, et molli cinge hæc altaria vitta,
 Verbenasque adole pingues et mascula thura. 65
 Conjugis ut magicis sanos avertere sacris
 Experiar sensus; nihil hic nisi carmina desunt.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Carmina vel cœlo possunt deducere lunam;
 Carminibus Circe socios mutavit Ulixi; 70
 Frigidus in pratis cantando rumpitur anguis.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Terna tibi hæc primum triplici diversa colore
 Licia circumdo, terque hæc altaria circum
 Effigiem duco; numero deus impare gaudet. 75
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Necte tribus nodis ternos, Amarylli, colores;
 Necte, Amarylli, modo; et Veneris, dic, vincula necto.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Limus ut hic durescit, et hæc ut cera liquesit 80
 Uno eodemque igni: sic nostro Daphnis amore.
 Sparge molam, et fragiles incende bitumine lauros:
 Daphnis me malus urit, ego hanc in Daphnide laurum.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Talis amor Daphnim, qualisquum fessa juvenum 85
 Per nemora atque altos quærendo bucula lucos
 Propter aquæ rivum viridi procumbit in ulva,
 Perdita, nec scræ meminit decedere nocti—

Talis amor teneat, nec sit mihi cura mederi.
 Ducite ab urbe domum, mea carmina, ducite Daphnim. 90
 Has olim exuvias mihi perfidus ille reliquit
 Pignora cara sui, quæ nunc ego limine in ipso,
 Terra, tibi mando; debent hæc pignora Daphnim.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Has herbas atque hæc Ponto mihi lecta venena 95
 Ipse dedit Mœris; nascuntur plurima Ponto.
 His ego sæpe lupum fieri et se condere silvis
 Mœrim, sæpe animas imis excire sepulcris,
 Atque satas alio vidi traducere messes.
 Ducite ab urbe domum, mea carmina, ducite Daphnim. 100
 Fer cineres, Amarylli, foras, rivoque fluenti
 Transque caput jace, nec respexeris. His ego Daphnim
 Aggrediar; nihil ille deos, nil carmina curat.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Aspice; corripuit tremulis altaria flammis 105
 Sponte sua, dum ferre moror, cinis ipse. Bonum sit!
 Nescio quid certe est; et Hylax in limine latrat.
 Credimus? an, qui anant, ipsi sibi somnia fingunt?
 Parcite, ab urbe venit, jam parcite, carmina, Daphnis."

ECLOGA IX. MÆRIS.

LYC. Quo te, Mœri, pedes? an, quo via ducit, in urbem?
 MÆR. O Lycida, vivi pervenimus, advena nostri
 (Quod nunquam veriti sumus,) ut possessor agelli
 Diceret: "Hæc mea sunt; veteres migrate coloni."
 Nunc victi, tristes, quoniam Fors omnia versat, 5
 Hos illi (quod bene nec vertat) mittimus hædos.
 LYC. Certe equidem audieram, qua se subducere colles
 Incipiunt, mollique jugum demittere clivo,
 Usque ad aquam et veteres jam fracta cacumina fagos,
 Omnia carminibus vestrum servasse Menalcan. 10
 MÆR. Audieras, et fama fuit; sed carmina tantum
 Nostra valent, Lycida, tela inter Martia, quantum
 Chaonias dicunt, aquila veniente, columbas.
 Quod nisi me quacumque novas incidere lites
 Ante sinistra cava monuisset ab ilice cornix: 15
 Nec tuus hic Mœris, nec viveret ipse Menalcas.

LYC. Heu, cadit in quem quam tantum scelus? heu, tua nobis
Pæne simul tecum solatia rapta, Menalca?

Quis caneret Nymphas? quis humum florentibus herbis
Spargeret, aut viridi fontes induceret umbra? + 20

Vel quæ sublegi tacitus tibi carmina nuper
Quum te ad delicias ferres, Amarylida, nostras?
"Tityre, dum redco, brevis est via, pasce capellas,
Et potum pastas age, Tityre, et inter agendum
Occursare capro, cornu ferit ille, caveto" 25

MÆR. Immo hæc, quæ Varo nec dum perfecta canebat:
"Vare, tuum nomen, superet modo Mantua nobis,
Mantua væ miseræ nimium vicina Cremonæ,
Cantantes sublime ferent ad sidera cygni."

LYC. Sic tua Cyrneas fugiant examina taxes; 30
Sic cytiso pastæ distendant ubera vaccæ:

Incipe, si quid habes. Et me fecere poëtam
Pierides; sunt et mihi carmina; me quoque dicunt
Vatem pastores; sed non ego credulus illis.
Nam neque adhuc Vario videor nec dicere Cinna 35
Digna, sed argutos inter strepere anser olores.

MÆR. Id quidem ago, et tacitus, Lycida, mecum ipse voluto,
Si valeam meminisse; neque est ignobile carmen.

"Huc ades, o Galatea; quis est nam ludus in undis?
Hic ver purpureum; varios hic flumina circum 40
Fundit humus flores; hic candida populus antro
Imminet, et lentæ texunt umbracula vites.
Huc ades; insani feriant sine litora fluctus."

LYC. Quid, quæ te pura solum sub nocte canentem
Audieram? numeros memini, si verba tenerem. 45

MÆR. "Daphni, quid antiquos signorum suspicis ortus?
Ecce Dionæi processit Cæsaris astrum,
Astrum, quo segetes gauderent frugibus, et quo
Duceret apricis in collibus uva colorem.

Insere, Daphni, piros; carpent tua poma nepotes." 50
Omnia fert ætas, animum quoque: sæpe ego longos
Cantando puerum memini me condere soles:

Nunc oblita mihi tot carmina. Vox quoque Mærim
Jam fugit ipsa; lupi Mærim videre priores.
Sed tamen ista satis referet tibi sæpe Menalceas. 55

LYC. Causando nostros in longum ducis amores.

Et nunc omne tibi stratum silet æquor; et omnes,
 Aspice, ventosi ceciderunt murmuris auræ.
 Hinc adeo media est nobis via; namque sepulcrum
 Incipit apparere Bianoris. Hic ubi densas 60
 Agricolæ stringunt frondes, hic, Mæri, canamus;
 Hic hædos depone: tamen veniemus in urbem.
 Aut si, nox pluviam ne colligat ante, veremur,
 Cantantes licet usque (minus via lædat) eamus.
 Cantantes ut eamus, ego hoc te fasce levabo. 65
 MÆR. Desine plura, puer, et, quod nunc instat, agamus.
 Carmina tum melius, quum venerit ipse, canemus.

ECLOGA X. GALLUS.

EXTREMUM hunc, Arethusa, mihi concede laborem.
 Pauca meo Gallo, sed quæ legat ipsa Lycoris,
 Carmina sunt dicenda. Neget quis carmina Gallo?
 Sic tibi, quum fluctus subterlabere Sicanos,
 Doris amara suam non intermisceat undam. 5
 Incipe; sollicitos Galli dicamus amores,
 Dum tenera attendent simæ virgulta capellæ.
 Non canimus surdis; respondent omnia silvæ.
 Quæ nemora, aut qui vos saltus habuere, puellæ
 Naïdes, indigno quum Gallus amore periret? 10
 Nam neque Parnasi vobis juga, nam neque Pindi
 Ulla moram fecere, neque Aonie Aganippe.
 Illum etiam lauri, etiam flevēre myricæ
 Pinifer illum etiam sola sub rupe jacentem
 Mænalus et gelidi fleverunt saxa Lycæi. 15
 Stant et oves circum, nostri nec pœnitēt illas;
 Nec te pœniteat pecoris, divine pœta:
 Et formosus oves ad flumina pavit Adonis.
 Venit et upilio; tardi venere bubulci;
 Uvidus hiberna venit de glande Menalcas. 20
 Omnes, "Unde amor iste," rogant, "tibi?" Venit Apollo;
 "Galle, quid insanis?" inquit; "tua cura Lycoris
 Perque nives alium perque horrida castra secuta est."
 Venit et agresti capitis Silvanus honore,
 Florentes ferulas et grandia lilia quassans. 25
 Pan, deus Arcadiæ, venit, quem vidimus ipsi

Sanguineis ebuli baccis minioque rubentem.
 "Ecquis erit modus?" inquit. "Amor non talia curat.
 Nec lacrimis crudelis Amor, nec gramina rivis,
 Nec cytiso saturantur apes, nec fronde capellæ." 30
 Tristis at ille: "Tamen cantabitis, Arcades," inquit,
 "Montibus hæc vestris; soli cantare periti
 Arcades. O mihi tum quam molliter ossa quiescant,
 Vestra meos olim si fistula dicat amores!
 Atque utinam ex vobis unus, vestrique fuisset 35
 Aut custos gregis, aut maturæ vinitor uvæ!
 Certe sive mihi Phyllis, sive esset Amyntas,
 Seu quicumque furor, (quid tum, si fuscus Amyntas?
 Et nigræ violæ sunt, et vaccinia nigra)
 Mecum inter salices lenta sub vite jaceret; 40
 Serta mihi Phyllis legeret, cantaret Amyntas.
 Hic gelidi fontes, hic mollia prata, Lycori,
 Hic nemus; hic ipso tecum consumerer ævo.
 Nunc insanus amor duri me Martis in armis
 Tela inter media atque adversos detinet hostes: 45
 Tu procul a patria (nec sit mihi credere tantum!)
 Alpinas, ah dura! nives et frigora Rheni
 Me sine sola vides. Ah te ne frigora lædant!
 Ah tibi ne teneras glacies secet aspera plantas!
 Ibo, et, Chalcidico quæ sunt mihi condita versu 50
 Carmina, pastoris Siculi modulabor avena.
 Certum est in silvis, inter spelæa ferarum,
 Malle pati, tenerisque meos incidere amores
 Arboribus; crescent illæ, crescetis, amores.
 Interea mixtis lustrabo Mænala Nymphis, 55
 Aut acres venabor apros; non me ulla vetabunt
 Frigora Parthenios canibus circumdare saltus.
 Jam mihi per rupes videor lucosque sonantes
 Ire; libet Partho torquere Cydonia cornu
 Spicula; tamquam hæc sint nostri medicina furoris, 60
 Aut deus ille malis hominum mitescere discat.
 Jam neque Hamadryades rursus nec carmina nobis
 Ipsa placent; ipsæ rursus concedite silvæ.
 Non illum nostri possunt mutare labores,
 Nec si frigoribus mediis Hebrumque bibamus, 65
 Sithoniasque nives hiemis subeamus aquosæ,

Nec si, quum moriens alta liber aret in ulmo,
 Æthiopum versemus oves sub sidere Cancrī.
 Omnia vincit Amor; et nos cedamus Amori."

Hæc sat erit, divæ, vestrum cecinisse poëtam,

70

Dum sedet et gracili fiscellam texit hibisco,

Pierides; vos hæc facietis maxima Gallo,

Gallo, cujus amor tantum mihi crescit in horas,

Quantum vere novo viridis se subjicit alnus.

Surgamus; solet esse gravis cantantibus umbra,

75

Juniperi gravis umbra; nocent et frugibus umbræ.

Ite domum saturæ, venit Hesperus, ite capellæ.



[RURAL SCENE.—Vatican Manuscript.]

NOTES ON THE ECLOGUES.

ECLOGUE I.

WHEN Octavianus had returned to Rome, after the defeat of Brutus and Cassius at Philippi, in A.U.C. 712, he set about distributing, to his own and Antony's veteran soldiers, certain lands in Italy, which had been promised to them the year before, at the siege of Mutina. The territories of thirty-four cities had been destined for this purpose, and, among these, Cremona; but, as the district adjoining this town did not suffice for those to whom it had been apportioned, the fields of the people of Mantua, which was nearest to it, were seized to make up the deficiency. Among those who lost their farms on this occasion was the poet Virgil; but, through the intercession of his friend Asinius Pollio, then Prefect of Transpadane Gaul, and other influential individuals, it was restored to him by Octavianus. To testify his devotedness and gratitude to the future emperor for his clemency, the poet composed this Eclogue in the autumn of A.U.C. 713. Tityrus represents Virgil himself in some parts of this piece, and, in others, an old slave in the employment of the poet. Melliboeus is a shepherd, whose loss was not made good.

The Eclogues were written, according to Voss, in the following order:—II. III. I. V. IX. IV. VI. VIII. VII. X.

1. On Tityrus see the Argument. *Fagi patula*—"a wide spreading (and therefore shady) beech tree." Some have objected to the mention of beech trees here, on the ground that none are now found in the neighbourhood of Mantua. "But they forget," says Spohn, "that eighteen centuries

have rolled over since the period referred to. On Lebanon the representatives of the once celebrated cedar grove are now but few and dwarfish." That in Virgil's time there must have been some is evident from his frequent mention of them. See *Ecl.* ii. 3; ix. 9. During the summer

months the flocks were pastured in the high grounds and among the woods, for the sake of coolness and unparched grass. The season in which the events of this Eclogue are supposed to take place is autumn.

2. *Silvestrem Musam*, "a shepherd's song." Cf. *egressus silvis*, *Æn.* i., introductory lines. *Avena* properly means an *oaten straw*, but it is also used for any pipe, reed, or flageolet. See note on *avena*, *Æn.* i., at beginning. The epithet *tenuis* applies rather to the *natural slenderness* of the reed, than to meanness and unimportance of subject. The *avena* or *arundo* was of very simple construction at first, but gradually became more complicated. A favourite form of it (the Pandean pipe) was made of several stalks or reeds, differing in length and in the diameter of the bore, fastened together in a frame, and usually cemented with wax, as represented in the accompanying woodcut. *Meditaris*, "practise," "carefully study;" it is equal to the Greek *μελετᾶν*. The term is particularly appropriate in reference to a shepherd reclining at leisure in solitariness beneath a shady tree, and rather striving to strike out new measures than to play old ones.



3. *Patriæ*, i.e., one's *paternal farm*, one's "home." The condition of the two individuals is well contrasted in these lines; the one is leaving for ever, as he supposes, his beloved home for exile, and is compelled to trudge along beneath a scorching sun; the other, at his ease (*lentus*), and unburdened by toil, reclines peacefully beneath the beech tree, and sings his loves. The repetitions betray great depth of feeling. The verb *fugere* means, to "make away from," whether by choice or compulsion.

5. *Amaryllida*—the Greek accusative. Slaves who were faithful to their masters, and favoured by them, though not allowed to contract a legal marriage, were yet permitted to select female companions, who lived with them as wives. These were called *Contubernales*. Such was Amaryllis. *Doces resonare*, i.e., cause the echo which is common in the woods to repeat the name of your beloved.

6. *Meliboeæ*—this name is compounded of *μέλει* and *Βούξ*, and means properly "care taker of oxen," i.e., "herdsman." *Deus* is put for the Master of Thyris, and is thus

applied to Augustus, the benefactor of the poet. Divine honours were not decreed to Augustus for many years after this period; *deus* must therefore have reference to his being the adopted son of the *divus Julius*, who had been enrolled the year before (v.c. 712) among the gods, and he thus applied by anticipation to Octavianus himself; though perhaps lines 43, 44, decide that it applies directly to Augustus. Augustus was paid divine honours in v.c. 725 at Pergamus and other places abroad; but it was not till v.c. 767, after his death, that he was formally deified by the Romans. *Deus* may, however, be used here as in *Hor.* Sat. ii. 6, 52, *Deos quoniam propius contingis*, to signify those high in state, and of great power, "the great men." Such were often received among the Lares. See *Hor.* Odes, iv. 5. 34. *Hæc otia*, "this ease (security) which I am enjoying." On the plural, see Note, *Æn.* i. 11.

7. Observe the emphatic use of *ille*, *illius*, *ille*, in this and the following lines; and consult our Abstract of Wagner's *Quæstiones Virgilianæ*, xxi. 3. *Mihi*, "In my estimation." On the short penult of *illius*, see Note, *Æn.* i. 17.

8. *Imbuet*, "shall stain with its blood." *Nostris* is used by Tityrus as a mere steward, speaking of things of which he was caretaker, and therefore in some degree interested in common with the owner *Agnus*—Voss says that by the use of *agnus*, the moderate extent of the poet's farm is hinted at; for the very poor, he alleges, were wont to offer a little pig, those in moderate circumstances a lamb, and the rich a calf.

9. *Errare*, "to roam at will," without risk of plunder. *Ludere*, "to play for my own amusement," *παίζειν*. *Calamo*—See Note 2.

11. *Magis*, "rather." *Usque* means, "all the way," to or from. "For even to such a height does confusion reign throughout the whole country." *Turbatur* is used impersonally. Wagner remarks that *adeo*, *talis*, *tantus*, *tot*, *totus*, *totus*, and such like words, when placed at the beginning of a clause, to connect it to the foregoing, contain the power of the causal particle *nam*, which, however, is easily omitted without detriment to the sense. Thus *tantus* is equal to *nam maximus*, and *tot* to *nam plurimi*. Here, therefore, we must supply a *nam* before *usque adeo*. In such a case as this, the words, *adeo*, *tantus*, &c., usually head the clause; but here *adeo* is projected to the beginning of line 12. The confusion referred to is that consequent on the veterans dispossessing the former inhabitants and cultivators.

13. *Ipse* has peculiar force. It is not others only that have suffered, but even *I myself*

am an example of the evil results of this confusion. *Protenus*, i.e., *porro tenus*, *πρόσω*, is said by the old grammarians to be properly applied to *space*, while *protinus* is used of *time*. But this distinction is not carried out by the authority of ancient MSS and inscriptions.

Æger—"sick at heart," "cast down by my misfortunes," in the loss of my land, and in banishment from my native home. Heyne would understand it of *bodily infirmity*; but this is not to be approved of. He suggests also that *æger* may be equal to *ægre*; but the near position of *vix* renders this objectionable, if indeed it be Latin to use *æger* thus at all.

14. *Hic*, &c. "For here, among the dense hazel bushes, bringing forth twins with many throes, she has left them, alas! the hope of the flock, on the bare rock."

15. *Connixa*—*Connitor* is perhaps nowhere else used for *enitor*—the former, however, implies a greater degree of difficulty than the latter. *Nuda*, i.e., unstrewn with grass or other bed. *Reliqui*, "has abandoned," because unable to suckle them, or to take them along with her.

16. *Si mens non læva*. "had my mind not been stupid," or "infatuated," "silly." It will have been observed by the student that *lævus* and *sinister* sometimes mean "*propitious*," and sometimes the very opposite, "*unpropitious*." In Roman angury their primary meaning is the former: and when they are used in the latter sense, it is a mere adopting of the Greek mode of speaking. The cause of difference is found in the fact, that while Greeks faced the *north* in taking the omens, Romans turned toward the *south*; then, as favourable tokens came, in the opinions of both nations, from the east, and unfavourable ones from the west, the propitious signs were on the *right hand* to a Greek, but on the *left* to a Roman. When a Roman, therefore, uses *lævus* as "*propitious*," he speaks *Latino more*, but when "*unpropitious*," he speaks *Græco more*, as here. The opposite of *lævus* is *dexter*.

17. *De coelo tactus*—i.e., struck with lightning. *De coelo tangi* is often found in this sense. The old grammarians hand down that the ancients took as evil omens the blasting of all fruit-bearing trees—injury to the olive denoting a bad crop, and to the oak, exile.

18. This line is looked upon by almost all editors as spurious. It seems a coinage from Ecl. ix. 15; and is a silly iteration and expansion of the preceding line. The repetition of *praedicere*, *praedixit*, of *quercus* and *ilex*, is of itself sufficient, as Spohn remarks, to cast discredit on the whole *versus*.

19. *Iste*, "*that of yours*," "that deity, the object of your especial regard. *Iste* is the pronoun of the *second person*—it has always reference to the person addressed. See our Epitome of Wagner's *Quaestiones*, (at end of Notes on *Æneid*) xix.

The MSS. vary between *qui sit* and *quis sit*, not only in this place, but also in many others, both in Virgil, and elsewhere throughout the writings of classical authors; and learned discussions have been engaged in by critics, to arrive at the true difference in meaning between *qui* and *quis* in such phrases. Contending theories may be reduced to three: 1st, *Qui* is used before consonants, particularly sibilants, and *quis* before vowels and the letters *t* and *d*. 2d, *Qui* is used in *indirect* interrogations, and *quis* in *direct*. This is Wagner's view, as already given in the *Quaestiones*, xxii., which see. 3d, *Qui* has always reference to the *nature, character, qualities, or condition* of the object spoken of, while *quis* merely inquires the *name*.

The first of these theories is so unphilosophical, and so little borne out by examples, as to be unworthy of lengthened comment. The second has the weighty name of Wagner as its sponsor. Yet he confines his rule to Virgil; and even in this limited area, he is obliged to except *quis* when at the beginning of a verse, (the principle of which he does not state, for indeed there seems to be none,) and in certain other peculiar cases. Moreover, he alters the reading, in a few instances, to suit his theory. The third view, then, is that which we deem most especially worthy of our notice and confidence. It will be borne out by examples in ninety-nine cases in a hundred, where the one word or other occurs; and it is supported by Zumpt, Madvig, Kritz, Ramshorn, Spohn, Jahn, &c., &c. We, therefore, translate, "What kind of a god, that god of yours is." This is particularly suitable, since, in line 7, Tityrus indicates that the deity he refers to is not one of the old acknowledged gods, but a mortal, whose deeds entitle him to apotheosis (*namque erit ille MIHI SEMPER DEUS*); and since, he shows an unwillingness to state the name of his favourite. See Note *Æn.* lii. 608; and consult "Scottish Educational and Literary Journal," vol. ii. p. 320. *Da*—*dare*, was often used by the Latins, as "*give*" often is with us, for "*tell*," "*declare*."

21. With shepherd-like inexperience and simplicity Tityrus digresses into a long palaver about Rome, and shirks the question directly put to him as to *qui deus*.

Huic nostrae—i.e., Mantua, a town three miles distant from Andes, Virgil's native village. Local tradition identifies the modern *Pietola*, on the banks of the Mincius, two miles below Mantua, with the ancient

Andes. Andes was situated on a hill, and Virgil's farm lay on the slope at the base of this; so that the shepherds when driving their flocks for sale to Mantua, which was built farther down in the valley, may be rightly said *depellere*. Some, however, think that *depellere* refers to the weaning, or "driving away" of the young from their dams.

23. The comparison is a natural one for a shepherd. *Similes*—*Similis* is the old form of the accus. plur. of the 3d decl. This is form is often used by the poet. See Wagner's learned discussion of the matter in vol. v. of his edition of Virgil, p. 384, sqq.

26. *Viburna*—The *Viburnum* is what is usually called the *way-faring tree*, the *Viburnum Lantana* of Linnaeus. It was a shrub with tough and pliant branches, well adapted for intertwining in hedges to firm them, or for binding round faggots. Compare *Laburnum*, and *Alburnum*. The French *viorne* is a corruption of *viburnum*.

27. *Et* is used as expressive of curiosity and wonder. It is sometimes used at the beginning of an interrogation to denote indignation. See *Æn.* iv. 215.

28. *Libertas*, i.e., the desire of liberty. Agricultural servants and shepherds were assually of the class of slaves; but they were able in a few years (five or six) to purchase their freedom if they were frugal and saving. Tityrus, however, according to his own confession, had not been careful when under the influence of his first love Galatea, though the thrifty habits and disposition of Amaryllis induced him to think on liberty and the means of procuring it. *Sera* is equal to *sero*, it is said; but this a clumsy way of getting over the matter. The adjective is much stronger than the adverb in such phrases, for the former is equal to a second assertion; thus, "Liberty regarded me with favour, but she *was late* of doing it," while the latter *sero* would be a mere modifying word attached to the verb. *Inertem* is explained by line 33. He means to acknowledge that he was very remiss in not accumulating his *peculium* so as to be able to buy himself off. It cannot refer to the inactivity of old age. *Resperit*—this is equal to the French *regarder*, and our "regard," in a certain sense, as, e.g., "have regard to," in Scripture; "to look upon with favour."

29. *Candidior*—This refers of course to the mixing greyiness of old age, as line 47 shows; and there is also an allusion to the custom of slaves cutting off, when manumitted, the beard that had been cultivated in their servile state.

30. *Longo post tempore*—A long time compared to the very short time (five or six years) in which a man might purchase his

freedom. The order of the words here adopted is found often even in prose.

31. Observe *postquam* with *habet*, the present. This present expresses the continuance of his love, and of the power of Amaryllis over him. *Habeo* is a verb, especially applicable to the soft bonds of love, and is similar to our phrase, "hold enchain."

33. *Peculi*—this contracted form of the gen. of nouns in *ius, ium*, is that usually adopted by Virgil. It was used till near the end of the reign of Augustus. The *peculium* of a slave was, properly speaking, some part of the flock which his master allowed him to manage for his own advantage, and to enjoy as he liked. Compare the history of Jacob and Laban.

34. *Multa* is often used thus in the sing. with nouns: e.g. *Æn.* i. 334; *Hor.* Epode 2, 31, *multa canis*; *Ovid.* Fast. iv. 772, *multa agna*, &c.

35. *Ingratae*—The poet calls Mantua "ungrateful," or thankless, as not returning such a price for his cattle and cheese as to come up to his own expectations, and to enable him to procure for Galatea all the finery she desired. The word *ingratae* is used with a kind of comic dissatisfaction and fault-finding. So say the commentators; but we are far from being pleased with this interpretation of *ingratae*. We see no reason for imagining that the shepherd finds fault with Mantua for the price given for his articles, as if his long servitude was owing to that circumstance. On the contrary, Tityrus lays all the blame on HIMSELF, as is evidently shown by *inertem*, line 28, *postquam habet (postquam) reliquit*, 31, and *nec spes, libertatis, nec cura peculi*, 33. Moreover, *Multa victima* and (*multus*) *caseus* (of 34) acknowledge that he had abundant opportunity of saving; for though his profits on each might be small, yet they were frequent; and 36, *non unquam gravis*, &c., suggests no idea that his actual income was small, but merely that after the expensive tastes of Galatea were satisfied, little remained to hoard. And farther still, the words *sera* and *longo post tempore* imply that his case is worse than that of others, but at the same time no hint is given that he received a lower price than they. We believe, therefore, that *ingratae* is employed as a general epithet of towns, whose coldness of affection, and whose want of feeling to the poor and unfriended stranger, are not only the subject of frequent remark by the Latin poets, but are also proverbial, even in our own days. The city received his rich cheese and paid him for it, but thought of himself no farther, and entertained no feeling of gratitude for the trouble he had taken in preparing it; whereas a country friend would have often complimented him on the fatness

of his beasts, and the richness of his Parmesan. Perhaps *ingratae* is used of Mantua because none of her great men had interfered for Tityrus, as those of Rome had done. Martyn interprets *ingratae*, "unhappy," referring to Ecl. ix. 28, and Æn. vi. 213.

37. The meaning of this passage will be understood by the following paraphrase: "Oh, this explains, Madam Amaryllis, what I often wondered at, viz., why you invoked the gods in sorrowful strains, and for whom it was that you allowed the fruit to hang ungathered, each kind on its own peculiar tree. The secret is, Tityrus was away from home." Observe how much more pointed and spirited the sentence is by the speaker supposing Amaryllis present, and therefore addressing her in the second person. Some editors read Galatea for Amarylli, on the ground that Mantua and Rome are respectively meant by these names: but this is merely a violent substitution to carry out and render more consistent an absurd allegory, which leads its supporters into endless difficulties and contradictions.

39. *Ipsae* is here opposed to Amaryllis. On the *distinguishing and opposing* power of *ipse*, see Epitome of Wagner's Quaest. Virg. xviii. As in pastoral poetry, the feelings of men are wont to be transferred to nature herself, to trees and fountains, so in this place the trees, fountains, and other objects, are said to feel the same longing desire for Tityrus which Amaryllis herself experienced.

Pinus. The Pine-tree (*Pinus Pinea* of Linnaeus) was planted in gardens, not only on account of its fruit and pleasing appearance, but also because it furnished the bees with wax and hive-dross, or *erythace* (ἐρυθράκη). It must be remembered that the pine here meant is what is commonly called the stone pine. In the southern parts of Europe and in the Levant, the seeds, which are large and like nuts, are eaten. The Spaniards are particularly fond of them. *Fée, l'ore de Virgile*, quoted by Anthon.

Observe that the last syllable of *ab erat* is lengthened by the *arsis*, or stress of the voice. This liberty is very often taken by Virgil, and generally on the following principles:—

1st. It occurs most frequently in the 3d foot, and of course in caesura, but also in the 2d, 4th, and 5th, when the *arsis* is particularly strong. As a general rule, the lengthening of the syllable is the more agreeable, the greater the break between the words, i.e., the greater the punctuation mark following. Æn. i. 308.

2d The *arsis* is often found after short syllables; and in this case long syllables usually follow. Æn. iii. 91.

3d. It frequently lengthens a short syllable which follows long ones in the same word: such a word is commonly followed by short syllables. Æn. i. 668.

4th. It rarely lengthens a short syllable terminating in a vowel. Æn. iii. 464.

5th. It never lengthens a short monosyllable word.

Consult, also, on this subject, Epitome of Wagn. Quaest. Virg. xii., where the case before us is particularly mentioned.

41. *Quid facerem?*—"what was I to do?" asks Tityrus. I must go to Rome, despite the remonstrances of Amaryllis, seeing I had nowhere else such an opportunity of procuring my liberty.

42. *Præsentēs*—"propitious," "*present* and willing to help." *Alibi* refers to the matter of the preceding line.

43. *Juvenem*, i.e. Octavianus, who was twenty-two years of age at the distribution of the lands.

44. *Quotannis fumant*, &c.—"in whose honour my altars smoke twelve days in each year," i.e., one day in each month, as was the custom in the case of the Lares, to whom offerings were made on the Kalends, or Nones, or Ides: for Virgil worships Octavianus as a Domesticus Lar. Cf. Hor. Od. iv. 5, 34, et *Laribus tuum miscet numen*. Tityrus set out for Rome in July or August, as we see from the mention of ripe fruit in 39, and this conversation is held in the end of October, as line 82 shows: *fumant* is not, therefore, for *fumabunt*, but is placed in its proper present tense.

45. *Responsum*—"the poet keeps up the idea of deity in the oracular complexion given to the reply of Octavianus." So say some of the commentators, but we see no mystery or enigma about the matter requiring a *responsum*. Moreover, did *Lares* give *responsa*? *Primus* is here almost in the sense of *tandem*: after all had discouraged me in my attempt to recover my farm, and when my hope was well nigh exhausted, he was the first (i.e., he at length) to give this reply to my entreaty. The first blink of safety and prosperity was seen through him.

46. *Submittite*. Of the different interpretations proposed for this we prefer that of Jahn, which is adopted by Forbiger, and by Wagner, in his smaller and later edition: they understand it "*de tauris vaccarum gregi ad admissuram submissis*" *Pueri*, i.e., the master of the flock and his associates. It is therefore used like our term "lads."

47. *Tua* is to be pronounced with emphasis, like *mea* in Ecl. ix. 4. It is to be observed that the characters of master and slave are here confounded, seeing that the fields and flocks belonged to (the *herus*) Virgil, and not to (the slave) Tityrus.

49. *Lapis, palusque obducit*. The poet's

farm was situated, as has been said, at the base of the hill on which Andes stood; and thus, while part of it was stony and wooded, part of it touched on the river Mincius, the floods of which had made some marshy districts, producing the bull-rush, that loves the slime or mud. *Nudus*, "devoid of grass, or other covering," as *nuda silice*, 15.

50. The meaning is—you are to live here in security and peace, free from those annoyances which afflict me in my expulsion from my paternal home. Your flocks will graze in safety on healthy pastures—mine will be liable to unwholesome fodder in our successive removals from place to place, and they will incur the risk of contagion from diseased herds. *Fetus* may mean either those goats that are pregnant, or those that have recently brought forth young. It is of little consequence which signification we adopt here, though perhaps line 15 would lead us to decide on the latter, the mind of Meliboeus recurring to his poor she-goat which had fallen sick:—in this case *graves* will mean "sickly." *Fetus*, and not *foetus*, is the true form, according to Voss, (Etymol. p. 212.) Kritiz, Schneider, &c., because it is the participle of the obsolete verb *feo*: cf. *fecundus*, *fe-liz*.

52. *Flumina*—not different rivers; but "the streams of the Mincius," as *flumina* is often used by Virgil for one single river, e.g., *Æn.* xii. 331. Some understand it of the Padus and Mincius; and others again of the streams in the valley; but the Padus was too far off to be visited by the poet with his flocks. The fountains are called *sacred*, as being the abode of certain nymphs. *Opacum frigus*—"The shady cool," or "the cool shade," i.e., the coolness of a shady place. The whole description is intended to contrast strongly the good fortune of Tityrus with the ill luck of Meliboeus, by depicting the most delightful charms of country life and rustic scenes as secured to the former and denied to the latter.

54. The order of this very difficult and involved passage is as follows:—*Hinc, ab vicino limite, saepes, quae semper depasta (est) Hyblaëis apibus florem salicti, saepe suadebit tibi levi susurro (apum) intire somnum*: On the one side, that is, on your neighbour's boundary fence, the hedge which is always fed upon as to the flower of the willow [i.e., the willow hedge whose flowers are always fed upon] by Hyblean bees will often invite you to sleep by its soft murmur. That *ab vicino limite* is to be joined to *hinc* as an apposition, and not to *saepes* (see our Note on *huc, caeco lateri*, *Æn.* ii. 18,) is shown by line 57, *Hinc, sub alta rupe*, which exactly balances the clauses. The sentence, however, is very involved, though our author affords many examples of such intricate syntax, as, e.g., *Geo.* ii. 227, *Æn.*

viii. 168. *Ab limite*—It is very common in both Greek and Latin writers to find a point in space designated by a word denoting motion from, or separation from that point, since beginning and extending from a point imply contiguity and contact with that point. Thus *a dextro cornu*, "on the right wing;" *ὀπίσθεν*, "in the rear," behind—literally "from behind." So here *ab limite* means, "on the border or margin of." Moreover, the phrase *quae semper saepes depasta*, is put by attraction for *saepes, quae semper depasta (est)*, and the substantive verb is omitted, though in a relative clause, as is often done in Virgil (see *Æn.* ii. 545; *Ecl.* viii. 24; *Æn.* ix. 675, v. 687). Some critics have hazarded various readings on conjecture, but we think it unnecessary to record their suggestions.

55. *Florem* depends on *depasta*, and is an example of the ACCUSATIVE OF THE REMOTE OBJECT, or the ACCUSATIVE OF REFERENCE OR LIMITATION. The Latin poets, ever fond of imitating the Greeks, and some prose writers who adopt poetical expressions, often use an accus. instead of the "ablative of limiting circumstance" such as *claudus altero pede*. This happens usually after passive verbs, and more especially after Perf. Participles, to denote that part of a whole to which the statement is limited: thus, *nube candentes humeros amictus; miles fractus membra labore*. The accus. in this construction is also found after nenter verbs and adjectives; as *tremat artus: fugos densas cacumina* (beech trees dense in their topmost boughs) *Ecl.* ii. 3, which see. Consult Note on *Æn.* i. 228.

Hyblaëis apibus, the bees of Hybla, a town of Sicily. S. of Mt. Aetna, were famous for their honey, and are here put for bees generally.

Salicti, contracted for *saliceti*: words in —*etum*, of this class, signify "a collection of," as *salicetum*, a collection of *salices*, i.e., a willow-grove. So *arboretum, quercetum, fruticetum*, &c.

56. The sleep-giving power, which properly belongs to the bees and their buzzing is, by poetic mutation, transferred to the hedge.

57. *Alla sub rupe* is in apposition to *hinc*, as *vicino ab limite* above, 54, to *hinc*. *Fron dator*, i.e., the vine dresser. Although the operation of vine pruning was proper to August, yet we are not to conclude from this passage that the Eclogue was written in that particular month; we must fix the date of its composition in a general way in Autumn. *Ad auras*, "touching the earth, and extending upwards towards the higher air and heaven;" *in auras*, "completely off the earth, up in the higher regions of the atmosphere." Such is Wagner's distinction

(see Quaest. Virg. x., and our Note on *Æn.* ii. 759); which, however, is formed on the vulgar notion and expression, "up in the air," meaning *clean up* into the high regions of the atmosphere. *Ad auras canit*, "sends forth his song on the breeze."

58. *Palumbes* has three forms, either *palumbus*, *palumba*, or that here used, *palumbes*—*is*. The wood pigeon is the bird intended; and it will, therefore, be at once felt how appropriate the term *gemere* is to the hoarse and melancholy character of its note.

59. *Aeria*—this adj. is a common epithet of trees, and, in fact, of all things which permanently or temporarily tower high into the air. Observe that though *cessabit* has, properly speaking, two subjects, it yet agrees only with the one nearest to it: this takes place even when the metre admits the plural.

60. We have here a comparison from the *impossible*:—as well may you expect stags to take wing and pasture in mid air, and fish to leave the watery deep and feed on vegetables of the land: as well may you look to see the Parthian drinking the waters of the Saône, and the German those of the Tigris, as to find me forgetting my benefactor. In *nudos* we have an example of the *proleptic* use of the adjective, by which a thing is represented as *already done*, though in reality it is to follow as a *consequence* of the action of the verb on which its subst. depends: as "kill a man dead," &c. See Note on *Æn.* ii. 736.

63. "Sooner shall the Parthian wanderer drink the water of the Saône, or the German that of the Tigris, each having traversed the territories of the other, than," &c. As the Arar (Saône) was not a German, but a Gallic river, while the Tigris was a Parthian stream, fault has been found with this line on the ground that the clauses are not properly balanced. But the difficulty may be easily got rid of, either by the circumstance that the speaker is an illiterate shepherd, not "well up" in geography: or, by the fact, that at the date of the composition of this Eclogue, the Arar was really the boundary of the Roman empire towards Germany: for, though the tribes between the Arar and the Rhine had been subdued by Julius Cæsar, yet it was not till 38 B.C. that the district was finally added to the Roman empire. Critics have created an unnecessary difficulty by interpreting *pererratis* too literally, as if the *entire* territory of each had been passed over.

Germania, i.e., *Germani*, the name of the country being put for that of the people, as is often the case.

64. *Illius*, i.e., Octavianns.

65. The shepherd in his distress exagge-

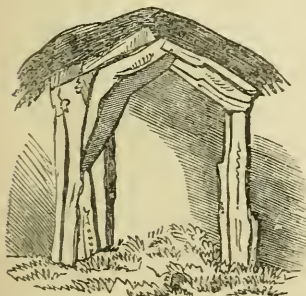
rates the misery of his situation, and imagines the very worst kind of exile to be the most remote corners of the world. *Alii* and *pars* are often opposed, instead of *alii—alii*, or *pars—pars*.

Sitientes Afros, i.e., the parched Africans: referring to the dryness of the climate, and the want of moisture in the soil.

66. *Oaxem*, (more correctly written *Oaxen*), was the name of a small river in Crete, mentioned by no other ancient author except the geographer *Vibius Sequester*. On it was the town *Oaxus* or *Axus*. Some commentators have suggested to substitute *Araxes* (a river of Armenia), and others *Oxus* (in Scythia), for the reading in the text, making *cretæ* a common noun dependent on *rapidum*, in the sense, "flowing swiftly with its chalky stream," but this is quite unequalled for. The mention of such an insignificant river in a remote district is, certainly, unsuited to the character of a plain Mantuan shepherd; but if the Eclogues of Virgil were cleared of all such improprieties they would be much curtailed from their present length. It has been remarked that the poet here mentions the extreme limits of the empire in different directions—Africa to the W. and S.; Scythia to the E. and N.; Crete to the S.E.; and Britain to the N.W. With line 67 compare Horace, *Od.* i. 35. 29, *ultimos orbis Britannos*: and Tacitus, *Agrie* 30, *Britannos terrarum extremos*. As the ocean surrounded the *orbis terrarum*, and as Britain was, in the Roman notion, beyond the ocean, it is said to be *out* of the limits of the world proper. No wonder Britain was thus spoken of, as it was entirely unknown, we may say, to the Romans before the time of Julius Cæsar.

68. *En* is used, as Hand. Tursell. p. 371, shows, to denote any very strong feeling of the mind, as *anxiety*, *grief*, *indignation*, and the like: and thus it is employed here. Translate—"Ah! shall I ever, after a long interval of time, when beholding my paternal fields, and the turf-piled roof of my humble hut—shall I, afterwards, (I say) when beholding this (once) my kingdom, view with astonishment a few scanty ears of grain?" This is the interpretation adopted by Wagner, Forbiger, and other commentators; but to us it is not satisfactory. We object, *first*—That the idea of return from exile only to see a stranger still in possession of one's paternal farm, is not consolatory to him who is being banished, nor is it suitable to the individual case before us, for we can discover no reason why, under these circumstances, Melibœus should wish to return at all: *secondly*—That, had a wish of evil success to the new possessor been intended to be expressed, we should not have had a future tense and an interro-

gation, but more likely a pres. subj.; or, perhaps, a confident prophecy of failure indicated in no doubtful form: *thirdly*—That the position of the words *mea regna* favours the idea that they are in apposition to *aliquot aristas* rather than to *patrios fines* and *culmen*: *fourthly*—That if Meliboens were merely foretelling failure to the soldier cultivator, he would not likely give him a long period (*longo post tempore*); a very few years would suffice to oust such a clumsy farmer. We would suggest, therefore, that, as the preceding sentence speaks of banishment, distant and dismal, so, as is natural, this one catches at a faint glimmer of hope that the day may come sooner or later when exile shall be at an end, and when the wanderer will be allowed to return and cultivate once more the fields of which he is now so ruthlessly deprived. The hope, however, is too pleasing and too flattering to be seriously and long entertained, and he accordingly relapses to his former melancholy train of thoughts. "And is it possible that an accursed soldier shall possess these fields so highly cultivated?" In this view translate—"Ah! then, shall I ever, after a long interval, look with admiring delight on my paternal farm, and the turf-piled roof of my humble hut, (and) thereafter [look with admiration] on (even) a few scanty ears of grain (which would be) to me a kingdom;" or "my whole kingdom," hinting that his flocks will have been all lost, and if he do return it will be empty-handed. The syntax in these two methods is identical, but the views differ in the object which they seek to obtain. The great difficulty lies in *post* and *aristas*; the former is an adv., modifying *mirabor*, and being merely a repetition of the *post* in line 68, and the latter is an accus. in apposition to *mea regna*.



The common interpretation which makes *aristas* mean *harvests*, (cf. *caring for harvest*

in our own language,) and *post* a preposition, is not, perhaps to be lightly thrown aside. The woodcut represents the *tugurium*, or hut of the lowest classes of the rural population. The uprights and supports of the roof were of wood, while the covering of the roof was *turf, hurdles*, the *bark of trees*, or such like refuse.

71. *Impius* is a term often applied to war, its agents, and its concomitants; but here there is, besides, a reference to the fact that the contest was a *civil* one, and that the soldiers are now, by force, taking possession of property which they know to belong to others. "A *ruffian soldier*." The ruthless soldier is contrasted with the peaceful, harmless, and just husbandman.

Novale is properly "*lea land*" broken up again, i.e., land which has lain idle for some years, but is at length ploughed again; and so it comes to mean, as here, land *broken up* for the first time. Hence it signifies (though rarely) land of any kind whatever.

72. *Barbarus* is said to have reference to the Gallic and other foreign soldiers which were at this time in the Roman legions; but though this may, of course, be the case, and though such are doubtless *included* in the term, yet we think the consistency of the shepherd is far more decidedly kept up by the application of the epithet to *every* soldier, be he Roman or foreigner; it hints that the Romans even had learned, by their intercourse with barbarians, to be as savage as they, and as little mindful of the ties of kindred and of affection.

73. In the reading of this line MSS. vary between *produxit* and *perduxit*; and, in fact, it matters little which we adopt, as each gives a suitable meaning. The former suggests the *several steps* and *gradual progress* of the struggle, and as it calls up before us the *very first beginnings* and *trivial causes* of the contest, is perhaps the most graphic: while the latter brings forward bluntly the sad termination and fatal results of the war, and compels us to dwell on the fearful consummation. In a *moral* point of view the former is to be preferred.

74. This line is ironical: "Oh! by all means, Meliboens, now is the time for you to engraft your pears, and to plant your vines in due order." On the mode of planting see Geo. ii. 278, on *Quincunx*. The pear is used as a generic term for all kinds of fruit trees.

75. The depth of the shepherd's grief is seen by the repetition of word and idea in this verse, and by the use of *quondam* as opposed to the present command, *ite, ite*.

76. *Viridi*—green, i.e., overgrown with moss. *Pendere de rupe*; to hang, to be suspended, as it were, while they feed on some precipitous ledge.

79. The *Cytisus* was a whitish shrub—pleasing in taste and flavour, and celebrated for supplying excellent milk. Bees and goats were particularly fond of it.

80. This invitation to a night's lodging is taken from Theocritus, Id. xi. 44 sqq. *Poteras* is not for *posses*, but is used by Tityrus because Meliboeus has already started on his journey. This use of the imperf. indic. is very frequently met with in Latin writers. So Ovid, Met. i. 679, *Hoc mecum poteras considerare saxo*. The past tense of the indic. in Greek is similarly used.

Hanc noctem, "throughout the whole night," is to be preferred to the various readings *hac nocte*.

82. *Milia poma*, i.e., ripe and sweet fruit. *Molles castaneæ*—from the mention of the "mellow chestnuts" (so *mollissima vina*,

"very mellow wines,") Spohn concludes that this Eclogue was written in the autumn, and in October or November, for it was in these months that the Italian chestnut became ripe for use. *Pressi lactis*, i.e., curds: cheese quickly pressed.

83. *Villarum*, "the farm houses." *Culmina*—the roofs, not the chimneys, for such luxuries were rare in Roman houses, and were found only in the most costly. The smoke got egress by a hole in the roof, or by the doors, and window apertures. But houses were very generally warmed, not by hearth fires, but by heated air conveyed in pipes, or by braziers, or portable furnaces. In these they burned charcoal or other fuel. The roofs were smoking, as supper was now being prepared.

84. On the *Mayores umbræ* see Note, Ecl. ii. 67.

ECLOGUE II.

THE Poet having seen a beautiful youth, called Alexander, serving at a banquet in the house of his friend Asinius Pollio, took a fancy to him. It is this boy that is here celebrated under the name of Alexis, Virgil himself being represented by Corydon, and Pollio by Iollas. Pollio was so delighted with the poem that he presented Alexander to Virgil; and the youthful slave, having been carefully instructed by his new master, became afterwards the Grammarian Alexander.

This Eclogue was the earliest of those composed by Virgil; the critics assign it to the year A.U.C. 711 or 712. Theocritus is laid largely under contribution to supply thoughts and expressions; the 3d, 23d, and 11th Idylls are more especially imitated.

1. On the different modes of construing *ardere* see Smith's Latin Dicty. The verb is here applied to such pure and enlightened love as Plato, Socrates, and others, entertained for youths of superior mind and winning manners.

Alexim is the reading adopted by the best editors for *Alexin*, the vulgar form. On the authority of the best codices and grammarians it would appear that Virgil never uses *in* in the accus. sing. of proper nouns in *is*, except when necessitated by the metre, as in Ecl. v. 52. See our Epitome of Wagner's Quaest. Virg. iii.

2. *Delicias domini*—"the delight (favourite) of his master" (i.e., the master of Alexis, Iollas). *Nec quid speraret*, &c., "Nor had he any apparent ground for hope." Some books read *quod* which would signify, "He had no ground whatever for hope," as Wagn. correctly shows.

3. *Tantum*, "only"—Observe *inter* after *venio*, as in Æn. x. 710, *postquam inter retia ventum est*. This line is usually punctuated with a comma after *densas*, and another after *cacumina*, making *umbrosa cacumina* an apposition to *fagos*. But we prefer the reading of Spohn, Forbiger, &c., which omits the commas, and makes *umbrosa*

cacumina depend on *densas* as an "accusative of the more remote object," on which see our Note, Ecl. i. 55, or Æn. i. 228. Those who admit the commas take *umbrosa cacumina* as an example of "parenthetic apposition," which is equal to another affirmation, and may be explained by supplying a relative pron. and a verb: "the beech trees, which had shady tops." Cf. Ecl. ix. 9.

4. *Incondita*—"carelessly composed." The whole line and half express despondency, and consequent remissness. *Studio inani*, i.e., *frustra*.

7. Observe *denique*, which is not here used to denote the last of a series of particulars, nor to signify "in short" or "in fine:" but to express that which happens in the last place, or which is about to come to pass.

8. This and the following lines are meant to express the great eagerness and devotion of Corydon, who braves the noonday heat in search of his favourite, while men and beasts are taking means of escaping from the sun's scorching rays. *Umbras et frigora* is called a hendiadys for *umbras frigidas*; but see our Note on Æn. i. 2.

9. *Lacertos*. This word is sometimes fem. The "green lizard" is said by The-

ocritus (vii. 22) from whom this passage is taken, to mark the noontime by its sleeping in the hedges. This species of lizard is now found only in certain parts of S. Europe. There is also a kind of fish called *lacertus*, or *lacerta*.

10. A woodcut is here introduced of a reaper in the act of cutting down the grain.



This was done sometimes, particularly in Umbria, as among ourselves, by cropping the stalk close to the ground; sometimes again by cutting the straw about middle height; and in the case of a peculiar kind of bearded corn, they shore off the head at the junction with the stalk. "Thestylis (a female slave), bruises (and mixes) together garlic and wild thyme, strong smelling herbs, for the reaper, wearied by the excessive heat." As *rapidity* of motion produces excitement and heat, the adj. *rapidus* is transferred in use from the *cause* to the *effect*, and so is here applied to *aestus*. Hence, too, it is used of the sun, in Geo. i. 92, as if his great heat were connected with the speed of his movement. Heyne.

Serpyllum, ἔρπυλλον, from ἔρπω, to creep, from its *creeping runners*, which send up new stalks. The Roman rustics, as well as the soldiers and sailors, were in the habit of mixing such herbs as those here mentioned with cheese, oil, and vinegar, to make a cooling and refreshing compound; the effect was to stimulate the digestive powers.

12. *Mecum*, i.e., the cicadæ chirruping, and I singing at the same time. The *cicada* is an insect something like a large fly in shape; it emits a clear and piercing sound, and sings in the hottest weather, and most especially during the warmest hour of the day.

14. *Amaryllis*—a female flame. *Menalcas*—a boy loved as Alexis was. On the form *an* in the accus. see our Epitome of Wagn., Quaest. Virg. iii.

17. *Colori*—"complexion." Corydon hints that the only fault of Menalcas (a country bred slave), was his swarthy com-

plexion; and he shows, by the example of the privet and the hyacinth that sometimes the *dark* colour is preferred to the *white*, and that therefore Alexis should not pride himself too much on this slight superiority over Menalcas.

18 The *Ligustrum* is stated by botanists to be the *privet*, and *vaccinium* is said (by Voss and others) to be a corruption of οὐακίνιον, or οὐακίνιον, the diminutive of οὐάκινθος, which is the Aeolic form of ὑάκινθος.

Cadunt "are allowed to fall neglected." *Leguntur* "are objects of fancy, and are plucked."

19. *Qui sum*. Some copies, but these not the best, read *quis*. The present, however, seems an excellent example to prove the correctness of the distinction between *qui* and *quis*, already laid down in Note on Ecl. i. 19, which see.

In the following lines Corydon sets forth his recommendations: his wealth (19-22); his skill in singing (23, 24); his personal appearance (25-27).

20. *Pecoris* is the gen., though the abl. is often put after the adj. *dives*. *Nivei* is by some joined to *pecoris*, but it is readily seen that it is the *number* of the flocks and not their *colour*, that here forms the recommendation. Besides, *Niveus* is a constant epithet of *lac*.

21. Observe the pronoun *meae* joined to the numeral adj., and acting as a partitive genitive. Wagner. But this would imply that there were other lambs unaccounted for. And as no hint is given how or where the others were disposed, we prefer to take *mille* as an apposition to *agnae*, "my lambs, a thousand in number." Forb.

Antho remarks that the mention of Sicily in this line refutes the notion that Corydon represents Virgil (see Introductory Remarks) and Alexis the boy Alexander. But we do not see what this has to do with the matter; it is surely quite competent for the poet to lay the scene of his pastoral in Sicily, so famed for pastoral pursuits and pastoral songs, and to introduce Greek names and characters into his composition.

22. *Novum lac* means milk from animals which have recently borne young. *Frigore* = *hieme*.

24. Amphion and Zethus were sons of Jupiter and Antiope; the former cultivated music most successfully, and was said to have built the walls of Thebes by compelling the stones to assume their places to the tunes of his lyre. He is called Dircaeus, i.e., Theban, from Dirce, a Boeotian fountain, near Thebes. Aracynthus was a mountain of Bœotia, on the confines of Attica, so close, indeed, as to be here called

Actaean, i.e., Athenian, from *Acte*, an old name for Attica.

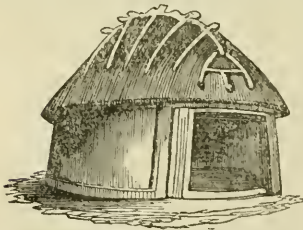
The scansion of this line is peculiar in admitting a *hiatus*, and in terminating with a word of four syllables. But both anomalies are excused on the ground that it is a Greek verse turned into Latin letters, *Ἀμφίαν Διρκαῖος ἐν Ἀτταίῳ Ἀρακύν βρ.*

25. *Placidum ventis*—"calm by the winds having ceased to blow." *Stare* is often applied to steady and unaltered position. Cf. *maria dant venti placata*, *Æn.* iii. 69. Daphnis was son of Apollo, and was famed in Sicilian legends as the most handsome of shepherds.

27. *Si* is here in the sense of *quum*, "since"; and of the readings *fallat* and *fallit* the latter is to be preferred, as the idea of *doubt* is foreign to this phrase.

28. *Sordida* is applied to *rura*, only in comparison with the town, i.e., he does not mean that the country is in itself *sordidum*, but that it wants the refinement of city elegance.

29. *Casas*—*Casa* was the name for cottages generally, in our fullest extent of that term; but it is particularly applied to that special kind of dwelling which was common in the pastoral ages, and was adopted among the village population. Such was the thatched cottage of Romulus on the Capitoline; and such, too, was the form of hut used by the early inhabitants of Latium, as shown in the following woodcut.



Figere cerros—"to pierce the stags," scil., *jaculo*. Heyne, arguing that hunting is not a pastoral operation, understands *cerros* to mean a kind of forked stake, or upright, used in forming the *casa*. But all will readily admit that hunting is a very natural and even necessary part of the shepherd's employment or amusement, (cf. *Ecl.* iii. 12, 75; *Geo.* iii. 404); and that Corydon would not be so impolitic as to invite his young friend, by way of coaxing him, to a laborious task such as Heyne supposes; and, farther, Corydon speaks of his *casa* as already erected.

30. *Hibisco*—a species of mallows. Observe the dative case after *compellere* instead of the accusative with *ad*. This very often occurs in Virgil after verbs of motion, especially in such phrases as *caelo* for *ad caelum*. Heyne proposed to take *hibisco* as the ablative of the instrument, but the objection to this is, as Voss remarks, that *compellere* never means the same as simple *agere* or *ducere*, but it is always equal to *agere aliquo*, "to drive to some place."

32. On Pan, as the inventor of the Pandean pipe (*fistula*, *syrix*, or *calamus*.) see Smith's *Dicty. of Biog. and Mythol.*: and for a woodcut of the pipe itself see *Ecl.* i. 2.

33. Observe *orium* repeated after *ores*, and serving for the pronoun *eorum*. Compare the repetition of *Italiam* in *Æn.* i. 554.

34. *Trivisse labellum calamo*—"to have rubbed your lip with the reed," i.e., to have rubbed your lip along the reeds of the Pandean pipe while you were practising on it. Corydon here praises his own skill in the use of the instrument, and hints at his superiority to his neighbour and rival Amyntas; who, it seems, left no stone unturned to surpass our hero in playing. *Nec poeniteat*—"Let it not be irksome to you." "Be not loth."

37. The *Fistula* was generally made of seven stalks of unequal length and diameter (*disparibus*). But we find one mentioned by Theocritus consisting of three only, while eleven, fifteen, and twenty-one are also given; and to Polyphemus Ovid assigns a *syrius* of one hundred reeds. See *Ecl.* i. 2, and woodcut there.

Damocetas was a shepherd, and a famous performer on the *syrix*, which at his death he left to Corydon.

38. *Secundum*—This means, according to Voss, that the second possessor of the pipe was as good a musician as the first: "when blown by you it will not feel the want of its former owner."

40. Two kids were also to be given by Corydon; their value is enhanced by the fact that they were caught in a valley where the life of the donor was endangered by wild beasts. They were spotted white (*albo*), as kids were said to be for six months after birth. The *etiam nunc* seems to imply that the spots of infancy remained with this particular pair even longer than was usual.

42. *Die*, i.e., *quotidie*. *Siccant*, "drain," "exhaust"; so Horace says, *siccare ubera*, and *siccare calices*.

43. *Orat abducere*, i.e., *orat ut sibi liceat abducere*. The infinitive after verbs of longing, desiring, asking, and such like, usually refers to him who is requested to do something, but here and in *Æn.* vi. 213, (*orantes transmittere*, i.e., *orantes ut sibi liceat transmittere*), it applies to him who begs to

be allowed to do something. Examples of this construction are rare.

44. *Et*, as we have seen in *Quaest. Virg. xxxv.* sometimes has the effect of *threatening*, as here; so also of expressing *indignation or encouragement*, and *anxious inquiry*. All these and other special cases, *Hand. Tursell.*, ii. p. 488, would embrace under one law; that "when any idea or word is to be brought out with particularly strong emphasis, and holds the first place in the sentence, *et* is put before as a kind of *anacrusis*. The word occupies the first place, because it expresses a strong asseveration. *Et* acts merely as the necessary bond of connection. By this means are often introduced words which lend confirmation to a preceding assertion."

Faciet—“she will do it,” i.e., she will at last force me to yield. Observe that he does not say *dabo*, which would admit too much willingness on his part, and might give offence to his flame.

Sordent—“are vile in your eyes,” “are worthless.” So *Hor. Epist. i. II. 4.*

45. *Ades*. Observe how much additional vividness is added to the sentence by using this word of *instantaneous presence* for *accede*, which would imply gradual progress and delayed arrival.

The poet now promises bouquets of lilies culled by the nymphs themselves as likely to influence the youthful mind of Alexis.

46. *Calathus*, a basket of wicker work, gradually widening upwards, as seen in the accompanying woodcut. It was used as a work, flower, or fruit basket. *Nais*, a water nymph.



47. *Pallentes violas*. This is said to be our wall flower, which, though yellow to us, would be rather of a pale colour to our more swarthy brethren farther south. *Papavera*—The common red poppy which grows among corn is here meant.

48. *Narcissum*—the “daffodil;” and *anethi*, “dill,” a yellow flower, said to be detrimental to the sight, and the physical powers generally.

49. *Casia*. This is not the Eastern and fragrant bark, but a European production, known by the name of *thymelaea*, or “spurge flower,” or “widow-wail,” according to Martyn.

50. *Vaccinia*, “hyacinths;” *caltha*, “marigold,” as is supposed; *yingit*, “varies.”

51. *Tenera mala*—“Quinces heavy with soft down.” This fruit is what is called *malum Cydonium*, so named from Cydon or Cydonia, a town of Crete, its native place.

52. *Castaneas nuces*, “chestnuts;” these are extensively used in the S. of Europe by the common people as food, both raw and prepared.

53. *Cerea pruna*—“waxen plums,” i.e., like wax in colour. *Ct. Ovid Met. xiii. 817. Prunaeque non solum nigro liventia succo, Verum etiam generosa novasque imitantia ceras. Honos erit, &c.*, i.e., you will regard with admiration and approval this fruit also.

Pruna honos—This hiatus, though in thesis, is excused, as in *Æn. i. 405*, because of the pause in the sense, and the heavy punctuation mark: and, indeed, as has been elsewhere remarked, there are examples where the hiatus is admitted in thesis without any similar pause in the sense, the vowel being shortened but not elided. (See line 65 below; also *Ecl. iii. 79.*) In other places it is excused when there is a heavy punctuation mark, and a caesura or arsis besides, especially since it is for the most part found in Greek proper names, or in verses made on the Greek model, i.e., verses ending with a four-syllable word, or having a spondaic cadence. Of such there are four kinds: *First*, when the hiatus is admitted in the first place of the fifth foot, and in Greek names (*Ecl. ii. 24; Æn. i. 617*) and even in Latin words (*Ecl. vii. 53*) *Secondly*, in the first place of the third foot, (*Ecl. iii. 6*) *Thirdly*, in the first place of the fourth foot (*Ecl. vi. 44*). *Fourthly*, in the first place of the second foot (*Geo. i. 4; Æn. iii. 606*).

54. *Proxima* seems to mean “next,” “nearest,” in the basket, as *sic posita* of the following line clearly shows. Voss, however, understands it to signify “next to the laurel in the garden of Corydon.” Spohn, “next in degree, in its sweetness of flavour.” Wagner would write all superlatives of three syllables with the *-umus* termination, but those with more than three with *-imus*. The *Laurus* is our “bay tree,” not, laurel. It was brought from Trebizonde to Constantinople (and thence was spread over Europe), about the end of the 16th century.

56. *Rusticus es*. Corydon confesses his “clownishness” and folly in supposing that Alexis can be enticed from the city by such gifts. On the repetition of *munere*, *muneribus*, see Note 33 above.

57. *Iollas*, the master of Alexis, is supposed to be Pollio; see Introduction. *Concedat*. Some books read *concedet*, but it will be readily seen that Corydon has not given up hope of succeeding, and that the subjunc-

tive (of dubiety) is therefore the more appropriate lection. The meaning is, "even should you offer gifts which a city lover would delight in, will the rich Iollas be less liberal in his presents?"

58. Corydon here accuses himself of the utmost folly in following a hopeless object to his own hurt, equal to that of the man who would admit a blasting wind to nip his flowers, or a wild boar to pollute his fountains. *Perditus*, scil., *amore*, is equal to *amens*. *Auster*, νότος, the baleful south wind with its Sirocco blast.

60. The sense is, "Why do you shun and despise me and the country? Have not the gods selected the country as the place of their habitation, and have not heroes done the same? Let Pallas then inhabit by herself alone the cities which she has taught men to found, but do you conceive an attachment for the country."

63. *Sequitur*. This word is applied in a slightly different sense to the several accusatives which it governs, but still there is the idea of the same earnest pursuit of a desired object. Corydon means to show that in the vehemence of his love, he is simply following the same natural instinct which operates upon all animals. *Lupus ipse*, "the wolf, on his part," or, "the wolf again," λύκος ὁ αὐτός. On the *cytisis*, see Ecl. i. 78.

65. *O Alexi*. This is the single example in Virgil of a hiatus being admitted with an interjection; for *tu, o genitor* in *Æn.* viii. 72, should be read *tu*; and *heu, heu* (58 above) is of a somewhat different character.

66. *Adspice*, &c. These words are to be considered as spoken by Corydon, and not by Alexis; and he means by them to show that as formerly during the heat of the day he rested not while men and animals were retiring from the scorching rays of the sun, so now, when they are abandoning their labours entirely, he, unwearied by his incessant toils, continues still to press on to his desired object. All get rest—his love allows no rest to him.

Suspensa iugo aratra. Heyne interprets, "the plough hung upon the yoke, with the share inverted, so that it might not cut the earth;" he thus makes *suspensa iugo* = *suspensa ex iugo*. But Voss, Wagner, and Forb. prefer to take *iugo* as governed by *referunt*, and *suspensa* as meaning "slightly raised from the ground." "The steers bring home upon the yoke (or by the yoke)

the plough, slightly elevated above the ground." For this sense of *suspendere* they quote the phrases *suspendere gressum*: *suspensio gradu ire*. We confess we are not satisfied with either of these explanations, but we are not in a position to offer a better *with confidence*.

67. *Sol duplicat umbras*. Palladius says that during the longest days, at the eleventh hour (5 o'clock p.m.) the shade cast by a body is twice as long as it is at the tenth (4 o'clock), or nearly so at least. The rustics used thus to count the hour, for at the tenth hour they had 12 feet shadow, and at the eleventh 23.

70. *Semiputata*—"half pruned." In his distraction of love, Corydon neglects his necessary labours. Forbiger alleges that this is the only place where the adj. *semiputatus* is found. Vines were pruned twice in the year, before the vernal equinox, and again after the Ides of October.

In ulmo. Elms and poplars were the favourite trees for training vines upon; and the pruning required to be performed not only to the vine, but also to its support.

71. *Aliquid saltem*, i.e., *quantumvis exiguum*—"Something at least," "anything, however small;" any basket or other small implement such as is required about a farm.

Quorum. Note the peculiarity of this relative, which is in the plur., while its antecedent *aliquid* is in the singular. *Aliquid*, being a partitive word, implies a plural, and this is therefore another instance of the *synesis*, or *ad intellectum* construction, the poet making the relative agree with the idea of plurality, uppermost in his own mind, instead of putting it in the gender and number required by strict grammatical rule. We have two examples similar to this in *Æn.* xi. 81, *Manus quos*, and 172, *tropaea quos*, on which see Notes. See also *Æn.* i. 70; *fides* and *quem*, *Æn.* iv. 597. Some explain these phrases by putting in *eorum* or *ejus*, but such expletives are unnecessary. Certain editors punctuate after *saltem*, so as to join *potius* to the next clause, but this is not to be approved of.

72. *Detexere*—"to finish the weaving, (plaiting) of." *Molli*—"pliant."

73. *Alium Alexin*, i.e., another boy equally beautiful as Alexis, implying that there are many such. *Alter* in such a phrase means equal; *alius* means like, similar. So in *Æn.* vi. 59, our poet says *alius Achilles*.

ECLOGUE III.

This Eclogue was written, according to the critics, in the beginning of the summer of A.U.C. 712; it is formed on the model of Theocritus, Idyll. iv. and v. Two shepherds, Menalcas and Damoetas, contend, after the manner of Sicilian and Arcadian swains, about their excellence in the poetic art, Palaemon being appointed umpire. The object of the Eclogue is to exalt Virgil's friend, Pollio, as a good poet, and as the patron of good poets, and to satirise the worthless pretenders, Bavius and Maevius, the detractors of Virgil.

The poet has chosen the *Amoebaeon* (i.e., "Responding") couplet as best suited to his purpose; because (1.), by this means *two* are made to speak, and Virgil's individuality is the better concealed; (2.) Our author is better able to attack with vehemence his detractors, since he speaks *by others*; and (3.), in *Amoebaeon* verse, it is not necessary to adhere closely to the same subject, but the rival poets may vary their discourse and its topic indefinitely: thus it is competent for Virgil not only to expose the insipidities of Maevius and Bavius, but also to extol the merits of Pollio.

The rules of *Amoebaeon* verse were—*First*, that the respondent should reply in the same verse and metre as his rival; and *Secondly*, that he should say something either the contrary of his predecessor's statement, or more pretty, or what should in some way surpass it. Such *improvisatori* are still men of note in Italy. See "The Improvisatore," by Hans Christian Andersen.

1. *Cujus*. This adj. *cujus*, —*a*, —*um*, used for the gen. of the pron. *qui*, *quae*, *quod*, had become obsolete in Virgil's time, and was employed principally and almost solely by the lower orders and the rural population. *An* expresses considerable doubt,—*"It is not that of Meliboeus, is it?"*

2. Aegon was a shepherd, and Damoetas seems to have been, not a slave, but a friend to whom Aegon had for a short time entrusted his flock.

3. *Infelix*—"luckless flock." *Ipsæ*, Aegon himself; *Neaera*, his flame.

4. *Fovet*—"fondles," "caresses." *Ac* is used for the more common, but less emphatic *atque*. This conjunction (*ac*) has been banished from the light and trivial Eclogue, and figures only in what is staid and sedate. In the *Bucolies* *ac* is found only twice, here and at iv. 9. See our Epitome of Wagner's *Quaest. Virg.* xxxv. 4.

5. *Alienus* is used, because Damoetas was

not the owner of the sheep, nor had he that interest in them which even a regular servant would have had. *Hic* puts the substitute, Damoetas, strongly in contrast with the proprietor, Aegon. The cut represents a shepherd with his goats, dog, and hut.

6. *Sucus* is most properly spelled with one *c*, as being derived from *Sugere*. Note the hiatus, *pecori et*, and see Note Ecl. ii. 53. The hiatus is admitted in the dat. sing. of the 3d Decl. in Geo. i. 4; iii. 155; *Æn.* iii. 74, &c.

7. Damoetas replies to the insults of Menalcas, by hinting at certain breaches of morality which the latter was guilty of; and by reminding him that "people who live in glass houses should not throw stones."

Viris is emphatic,—*"to men,"* and not effeminate scamps like yon. The plural of nouns is often used to denote him who is of the number, or in the condition of those who are called by that particular name. Wagn. Cf. *Æn.* iii. 488; vii. 359.

8. The verb (probably *corruperit*) to which *qui* is subject, is intentionally omitted, the unwillingness on the part of Damoetas to express the full enormity of the offence making the sting of the taunt still more keen and galling.

Wagner interprets *transversa tuentibus*, "looking away." When we consider, however, (1), the peculiar propensity of he-goats, (2), the literal meaning of *transverso*, "aslant," "askance;" and (3), the circumstance that *transversa* is the plur. number, and not the adverb *transverse*, which we might expect, we seem to be confined to the translation "the very he-goats looked askance;" "When the very he-goats (were) ashamed to look straight and steadily at

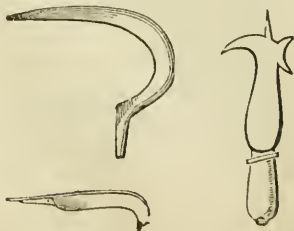


you, and in consequence) cast stolen glances askance," (for they did not like to be deprived of the sight altogether). Observe the peculiar force of *transversa* (sidelong glances) as opposed to *transverse*, which would imply merely the manner of looking, without any reference to repetition or the number of looks.

9. *Sacello*, i.e., a cave sacred to the Nymphs as their shrine. See *Æn.* i. 168. *Faciles*, We use "easy" in a similar sense, "not strict in morality." But see *Geo.* iv. 535.

10. Menalcas replies in that common ironical form of attributing to himself a crime which the other has committed: "Oh! that was just at the time, I suppose, when they (the Nymphs) saw me hacking the grove of Micon," &c. By *arbutum* would seem to be meant the trees on which the vines were trained, so that the full-grown vines would be injured at the same time. The malice of Damoetas is farther shown by his cutting the smaller and younger ones also, (the *novellas*.) On *Tum* and *Tunc*, see our Epitome of Wagner's *Quaest. Virg.* xxv.

11. The *Falx* was of different shapes, according to the purposes for which it was intended. The first figure in the woodcut represents the *corn sickle*; the second the common *hedge-bill*, or *bill-hook*, for trees and hedges; the third, the *vine-dresser's pruning hook*, which was the most complicated of all. Vine pruning was a *nice* operation, and required a perfect and multifiform instrument on account of the different positions into which a vine shoot might throw itself or be trained. Hence this last form of the *falx* exhibits many edges; that "immediately above the handle was termed *culter*, the coulter; the curved one beyond, *sinus*, the bend or hollow; the edge between the hollow and the point, *scalprum*, the knife; the hook itself, *rostrum*, the beak; the projecting spike beyond, *muco*, the point; and the lunated edge at the back, *securis*, the axe." Rich. The malice of the man is transferred to the knife (*mala falce*).



12. Damoetas does not stay to contradict

the statement of Menalcas, but goes on to bring an accusation of a similar character against him, in that he broke the bow (*arcum*, see *Æn.* v. 501,) and arrows (*calamos*, which the shepherds used in hunting, or in defending their flocks) of Daphnis out of envy.

13. Observe *quae* in the neut. gender, though its antecedents *arcum* and *calamos* are both masc: The translation, "which things" will readily suggest the explanation of the irregularity. *Puero*, i.e., Daphnis. *Et*, "both." *Perverse*, "malignant," "unnatural," i.e., turned out of the common way.

15. *Aliqua*, scil. *via* or *ratione*, as is vulgarly said. But caution should be observed in filling out phrases apparently defective; and in this case such an expletive is unnecessary, since, as is well known, in Greek and Latin fem. adjectives are constantly used for substantives denoting *way* or *manner*.

16. *Quid domini faciant*, &c. According to Spohn and Voss, the meaning is, "when this thieving hireling dares to utter such things against me, what will not his master, my rival for the charms of Neaera, do?" Wagner interprets, "when thieving slaves attempt such barefaced robberies upon others, what are their own masters to expect, whose property is more in their power?" From this Forbiger disagrees in two respects, *First*, in taking *domini* as "*owners of flocks and farms*," and not of *slaves*; and *Secondly*, in considering *fures* as *thieves* in general, not "*thieving hirelings*." *Fures* is certainly often put for *slaves*, but we have supposed, in Note on line 2 above, that Damoetas was *not* a slave. The meaning would then be, "what are the owners of flocks to do, when thievish men make such daring robberies," i.e., what are the possessors of property to do, if they are not safe even from their neighbours, possessors like themselves?"

17. *Non* is stronger in this kind of interrogation than *nonne*. *Lycisca*, the name of the watch-dog

19. *Ille*—"that fellow," strongly calling attention to him. Tityrus was the slave of Damon, or at least a person in charge of his flock. *Coge pecus*, "collect your flock," (which had been straggling, it seems.) and thus have it all under your eye. "And when I cried out, Where is that scoundrel taking himself off to? Tityrus collect your flock; you skulked behind the reeds," (properly, the "forest of reeds," or "reed grove.")

21. The first part of the reply is suppressed. It would be something like this: "Don't accuse me of theft; I was merely taking my own—for why did he not pay me," &c.

22. On *fistula*, see *Ecl.* i. 2, and ii. 37.

Fistula meruisset carminibus, i.e., "my song, in which I accompanied myself with the *fistula*." They were wont to play on the fistula between the several parts or stanzas of the song. The phrase is similar, therefore, to that in Ecl. viii. 21, (where see Note). *Incipe Maenalius mecum, mea tibia, versus*. Spohn.

23. *Si nescis*, "If you don't really know it, (I must tell you) that goat was mine." How similar is our own phrase!

24. *Reddere posse negabat*, "He said he could not pay it to me," for if he had, it would have been a public acknowledgement that he was defeated. The private confession was a sufficient humiliation.

25. *Cantando tu illum (vicisse te ais, or vicisti*, taken from the preceding *victus*) "you conquer him in singing, forsooth!" "Now (just tell me) had you ever in your possession a pipe cemented with wax? Were not you wont, you *ignoramus*, standing in the cross-ways, shockingly to murder a wretched tune on a squeaking straw?"

27. *Stridenti* is here in an adjectival and not in a participial sense, and therefore terminates in *i*, not *e*; it is equal to *stridula*, that is, it means that the general character of the straw is *squeaky*, and not that the *stipula* was in the act of *squeaking* just then. *Stipula* is used with *contempt*, meaning a *fistula* of only one stalk, as compared with the Pandean pipe, composed of many. See Ecl. i. 2.

Disperdere means to scatter and mangle an object in such a way that it shall not be known, or that none of it shall be left; "shockingly to murder" the tune, as we say.

Miserum Spohn is inclined to take as equal to *infelix*, "luckless," "unfortunate" in having so bad a performer, and not as meaning "wretchedly bad" in itself. But we submit that very much of the point is lost if we suppose the tune a good one; and moreover the poet is made inconsistent with himself; whereas the taunt is rendered much more severe by stating that the would-be musician knows *nothing but* wretched tunes, and that he "*murders*" even these; and besides, the term *indoctus* used in the preceding line, would imply that good tunes were unknown to this cross-roads performer.

28. *Vicissim*, "in turn," meaning here *amoebaean* verse, as we see; but in Ecl. v. 50, the same word means simply *one coming after the other*, without any restriction such as *amoebaean* verse imposed. See introductory remarks to this Eclogue.

29. *Vitula*, i.e., *juvencula*, as the next line shows. So *puer* for *juvenis*; and *virgo* for *matrona*. The *vitulus* or *vitula* was a young animal of the ox breed, still under a year

old; after a year the term *juvencus* or *juvensca* was employed.

Ne forte recuses, i.e., to prevent the chance of your refusing the contest on any excuse as to the smallness and worthlessness of the stake.

30. *Binos fetus*—it is a great rarity among cattle to have twins, and therefore the stake was the more valuable. *Deponere* or *ponere*, "put down," to "stake." So *κατατίθειναι*, or *ὑπετίθειν* (Theocr. v. 24).

32. *Tecum*—"like you," "as you do." In the next line, *injusta* (*harsh, severe, unreasonable*), is to be predicated of *pater* as well as of *noverca*.

34. *Bisque*, i.e., once in the morning, and again in the evening, *Que* is here an *expletive*, and when as such it connects sentences, it is equal to *et praeterea*, *et sic*, or *et ita*; when it couples single words, it is equal to *id est*.

Alter—"one or other of them."

35. *Id quod*—"a stake which;" this is in apposition to *pecula*. *Id* is rather superfluous here.

36. *Insanire*—"to play the fool," the speaker hinting that he himself is sure to come off victorious.

Pecula is in the plural, because two cups are doubtless meant, it being a customary thing for such drinking vessels to go in pairs, one to be used for the water, and another for the wine. The pair here spoken of were of beech, as suited the poverty of the owner; and were ornamented with raised work to enhance their value. Who Alcimedon was is not known; the name is probably coined for the occasion.

38. *Lenta*, &c.—"To which (cups) a pliant vine being superadded by the easily moving lathe, clothes (with its foliage) the clustering berries, put forth everywhere in profusion by the pale ivy." The meaning is, that on each cup there was carved in relief a vine entwining its branches with an ivy, and covering with its foliage the ivy berries which grew in rich profusion. The epithet *pallens* means, as Martyn thinks, the yellow-berried ivy, used for garlands to crown poets, &c., the edges of whose leaves are almost a white colour.

40. *In medio*—an open space over which the ivy and vine do not creep, is left on the cup for the two figures here mentioned. Conon was a famous mathematician and astronomer about the time of Ptolemy Philadelphus; he was the intimate friend of Archimedes, who often makes mention of him. *Quis fuit alter*—most probably Eudoxus of Cnidus, the astronomer, who lived about 366 B.C.

41. *Radio*—the geometrician's rod, with which he traced figures on the sand-covered table. Observe the construction

descripsit orbem, quae tempora, &c., i.e., the change of object from a simple accus. to an indefinite clause. The device of the reaper and ploughman was entirely suitable for the cups of such an owner. The bending attitude of the ploughman gives rise to the epithet *curvus*,—

"Incumbent o'er the shining share."—

THOMSON.

45. Damoetas boasts that *he* possesses two cups also, the work of the same artist; they, however, are ornamented with the *acanthus* leaves, which surround and embrace the handles. There were two kinds of *acanthus*, the prickly and the smooth; the latter seems to be here meant. "It grows to about two feet in height, and is covered from the middle of the stem to the top with fine large white flowers, slightly tinged with yellow. The leaves are large, soft, deeply cut, hairy, and shining, and surround the lower part only of the stalk." *Circum* is an adverb.

Ansa is used in a great many senses, like our own word "handle," but here to such a *handle* as is represented in the illustration.



46. *Orphea, &c.* This has reference to the well-known fable, that Orpheus drew after him the woods by the power of his music.

48. *Si spectas, &c.*—"If you look to (i.e., reflect on the value of) the heifer, you have no ground for praising your cups," in comparison to her.

49. *Nunquam effugies hodie.* These words are uttered by Menalcas on the supposition that Damoetas, by undervaluing the cups, wishes to avoid the contest. Observe *nunquam* used for *non*, but with a much stronger force. You will on *no pretence whatever*. *Never* is vulgarly used in this sense. See *Æn.* ii. 670. *Nunquam omnes hodie moriemur inulti.*

Quocunque—"on whatever stake you please;" only, he adds, let an umpire be appointed, "even him who comes, lo! it is Palaemon." *Ecce* (compounded of *en* and *ce*. See *Hand.* Tursell. ii. p. 343 sqq.) does not require to have a punctuation mark before and after it, as some editors point.

52. *Si quid habes*—"if you have a song in you." *Nec fugio quemquam*, i.e., I do not shun a contest either with you or any one else.

53. *Vicine Palaemon.* Damoetas "speaks fair" to Palaemon, to enlist his favour. Cf. *Ter. Heaut.* i. 1, 5, *vicinitas Quod ego in propinqua parte amicitiae puto.*

54. *Res non est parva*—"The reward of victory (i.e., the *vitula*) is by no means small." Damoetas must here have pointed to the heifer, for Palaemon could not otherwise have understood what the *res* was, as he shows he does in 109.

55. *Dicite*, i.e., *canite*, for *dicere* is often used in this sense.

Quandoguidem consedimus. "Now that we have sat down (are seated) on the soft grass."

56. Cf. *Bion*, *Idyll.* vi. 17. *εἶαμι πάντα κῦει, πάντ' εἶαρος ἄδῃα βλαστῇ.* Observe *arbos*, the antique form.

59. *Alternis*, i.e., in *amoebaean* verses. See Note on *vicissim*, line 28. With *amant alterna Camenae*, comp. *Hom. Il.* i. 604; and *Odyssey.* xxiv. 60.

Camenae (or *Camoenae*) *quasi Canenae*, from *canere*, *m* and *n* being exchanged as frequently. So say *Servius*, *Festus*, &c. *Doederlein* thinks it is derived by *syncope* from *canimoenae* (*canere*), as *amoenus* from *animoenus*. And *Voss* thinks it syncopated from *carmenae*.

60. The praises of *Jove* were a favourite subject for the ancients. See the *Phaenomena* of *Aratus* at beginning. *Theoc.* v. 80-83, and xvii. 1; also, *Pind. Nem.* ii. at beginning.—*Ileyne*. See also *Ovid Met.* x. 148. Observe *ab* and not *a* before *Jove*, and see *Epitome* of *Wagn.* *Quaest.* *Virg.* i.

Some commentators think they discover in these lines the germs of certain subtle stoical doctrines as to the nature of the Deity and the *mundus*, but we consider such philosophical abstruseness altogether foreign to the nature of a light and playful *Idyll* such as this, and incompatible with the character of an ignorant shepherd; and we believe, therefore, that the meaning simply is, that in nature there are proofs of a superintending power; that as that power seems to take especial pleasure in manifesting himself in rural objects, so he will not disregard the song of a humble rustic.

62. *Et me Phoebus amat*—As Damoetas had said nothing of *Phoebus* loving *him*, we cannot suppose that *et* is meant to imply that *Menalcas* so understood his rival. *Et me* is therefore to be translated: "*and me, on my part*;" or "well, (if *Jove* loves you,) *Phoebus* favours me." We ought not to say "*me also*," unless, indeed, we consider that the phrase is a shortened one for "*Et me Dii curant, nam Phoebus (me) amat*;" "I also am not neglected by the gods, for *Phoebus* favours and helps me." This gains confirmation from the parallel passage of *Theocritus*, v. 80, which see.

Sua munera—"his favourite gifts;" the laurel, on account of Daphne, and the hyacinth, on account of Hyacinthus. Daphne, the daughter of Peneus, was beloved by Apollo, and was metamorphosed into a laurel, the change being made at her own request. Hyacinthus was a beautiful boy, of whom Zephyrus and Apollo were at the same time enamoured: he was slain by a quoit, and from his blood the flower hyacinth was said to have sprung. See Classical Dicty.

64. This and the next nine couplets of an amatory strain are not supposed to refer to the love affairs of the rivals themselves; but they are fictions, either invented for the occasion, or borrowed from some unknown source. *Malo petit*—"The apple was sacred to Venus, and consequently had much to do with love matters. To present an apple to one was a mark of affection; so, also, to partake of an apple with a person, or to strike him with it.

65. *Anle*, i.e., before she be concealed by the shrubbery.

66. As Damoetas had boasted of a lady love, so Menalcas, to outstrip him, claims the affection of two loves: the boy Amyntas, and the girl Delia. *Meus ignis*—"my flame."

Sese offert ultro—"This is again to outdo Damoetas, who spoke of Galatea running away, though she, nevertheless, gave him an opportunity of knowing her whereabouts. So, in the next line, he hints that Delia's visits to his hut are so frequent, as that she is now quite well known to his dogs, as is Amyntas also.

68. Damoetas, to exalt Galatea, calls her Venus. *Ipse*—"with my own hand." See Wagn. Quæst. Virg. xviii. *Aeriae*—"high building." *Congessere*—"made their nests." The *palmes* were sacred to Venus: the word is usually masc., except with the poets.

71. *Aurea mala*—"These are the common apple, but choice specimens, selected with care. They were not *quinces*, for these grow in gardens, and on low trees. They were not *citrons*, which were of Median growth, and not to be found wild in Italy. Oranges were not known to the ancients. Besides, the passage of Theocritus, which is here imitated, has *μῆλα* only, without ad adj. *Aurea* is therefore merely ornative.

Alteræ, scil. *decem*.

73. *Referatis*. Ye winds, bear part of these her sweet words to the gods, i.e., her words were so delightful as to be suited for the ears of the gods.

74. *ipse* is strongly restrictive, applying to something looked at by itself. The meaning is—as far as your mind is concerned, I know I am loved by you; but I

fail to discover that practical proof of affection which I desire, for you can be without me—you can go away and hunt, and allow me to remain and watch the nets and prey. The person who thus abode by the nets was called *λινόπτης* in Greek.

76. On one's birth-day it was lawful to indulge the *genius* and the passions; but the *ambarvalia* to which he invites Iollas was a sacred and pure festival;—to pollute it was unholy. In the private *ambarvalia* here spoken of, the victim was led three times round the fields before the sickle was put into the crops, the husbandmen and their servants following with dancing and singing, and the offering of libations in honour of Ceres, Bacchus, the Lares, or some rural deities. See Ramsay's, or other Text Book of Antiquities.

77. Observe *facium* in the sense of "offer sacrifice." So *ἑρδσιν*, and *ῥέζειν* are used, *par excellence*, in Greek.

78. Since in *amoebaean* verse the responding couplet must be somewhat similar (see introductory remarks) to the preceding couplet, Menalcas here speaks, not in his own name, but for Iollas.

79. *Longum vale*, "a long-drawn farewell," referring to the tone in which it was uttered, and not to apprehensions as to the duration of his absence, though *longum vale* may bear this meaning. On the shortening of the final syllable of the first *vale*, and on the hiatus, see Ecl. ii. 53, Note.

80. *Triste lupus stabulis*. This construction is very common in Greek, as the Homeric *οὐκ ἀγαθὸν πολυκαιρανῆν* will remind all. Virgil's *varium et mutabile semper femina*, and his *nec sopor illud erat* are similar, but not exactly the same. These, however, are not violations of the rule that "an adjective agrees with its substantive," but the neut. adj. is used as a substantive in apposition. Such phrases are common in all languages, and it will readily be perceived that much force is lent to the expression, by adopting the apparent anomaly.

Tristis, like our "sad," or "sorry," is often employed to mean "noxious," "detrimental," "bad."

82. Observe *dulce humor*, and see foregoing note.

Depulsis—"weaned," i.e., driven from the milk and from the dam. *Arbutus*—Called the "wild strawberry" by some. Its fruit is like the strawberry. On *feto*, see Note, Ecl. i. 50.

84. Pollio, i.e., *Asinius Pollio*, the statesman, orator, and poet, the patron of Horace and Virgil. For *est*, some books read *sit*, but *quamvis*, though joined to the subj. mood by Cicero, is frequently found with the indic. in other writers of the Augustan age.

85. *Pierides*—The Muses were so called from Pieria, a district of Macedonia, near Mt. Olympus, where (Hesiod, Theog. 53) they were brought forth by Mnemosyne, and where they first received divine honours.

Pascite vitulam lectori, i.e., prepare a heifer, to be sacrificed in honour of the safe return of Pollio from his Dalmatic campaign.

86. *Nova*—"new," "strange," "extraordinary," "unrivalled," i.e., such as we have not known before. Voss and Wagner interpret *nova carmina* as those in which new subjects are handled.

88. *Qui te, &c.*—This line may be interpreted in two ways: first, as referring to the general happiness and prosperity of Pollio, which the next verse more particularly sets forth: secondly, as applying solely to poetic inspiration and success.

90. This is, of course, said in contrast to the speech of Damoetas, and means, "let him who has so little taste as to admire the poetry of Davius, be condemned to listen to a Maevius." These two individuals were obscure and absurd poets, who showed their enmity to Horace, Virgil, Pollio, &c.

91. *Jungere vulpes*—"to yoke foxes to the plough," and *mulgere hircos*—"to milk he-goats," were proverbial expressions to denote any very foolish thing, and are here put in opposition to the good luck and prosperity indicated in line 89. The proverbs are borrowed from the Greek.

92. The following couplets are sung at random, and have no connection with the foregoing parts.

94. *Parcite procedere*, i.e., *caveat ne procedatis*. As Damoetas warns the youths of danger, so, in reply, Menalcas guards his sheep against the risk of approaching too near the mouldering and undermined brink of the river.

96. *Reice*, contracted for *rejice*, as *eicit* for *ejicit*. This synaeresis is less offensive when we remember that the ancients wrote these compounds of *jacere* with one *i*. Voss thinks that *rejicere* is used because the crook was flung at the sheep to drive them back. But this is *nimia subtilitas*.

98. *Præceperit*—"shall have anticipated," i.e., dried up the dregs before the shepherd milk his flock.

102. Menalcas, in reply to Damoetas, alleges that his flock too are becoming lean, but as it cannot be love that is the cause with lambs, he hints that an evil eye has "blinked" them.

105. The contest concludes by two enigmas, the interpretation of which has given great trouble to the learned. The first is said, on the evidence of Asconius Pedianus, and Cornificius (who had it from Virgil himself,) quoted by Servius and Philargy-

rius, to mean the grave of a certain Mantuan, called COELIUS, who, after squandering all his property, reserved to himself only the spot where he was to be buried. This, it seems, was not more than three ells. The whole point of the enigma turns on the identity in form of the gen. of *coelum*, "heaven," and the contracted form of the genitive of Coelius, which is *Coeli*. The joke was likely a common one in Mantua at the time. This explanation will, for many reasons, recommend itself to our favour. Of the "thousand and one" others, it is unnecessary to speak at length. Some say the grotto of Posilipo, near Naples; others, a well at Syene; others, any deep well whence only three ells of the sky could be seen; others, a Sicilian cave; others, a pit in the heart of Rome, called Mundus; others, a gold mine; but we need not proceed.

Observe that *quam* is omitted after *amplius*.

106. *Inscripti nomina*—A beautiful boy, Hyacinthus, having been accidentally slain by Apollo, was by that deity turned into a hyacinth, on which the letters AI were inscribed as the permanent emblems of the god's lamentation. From the blood of Ajax, too, when he had slain himself, the same flower sprung up: hence, as both were the sons of kings, we have them called princes, *regum*. Thus AI is the interjection, and also forms the two first letters of the name *Aias*. On the syntax of this "accusative of reticence or limitation," see Notes on Ecl. i. 55, and Æn. i. 228. Remark, however, that in this case the passive participle is used, in a middle sense, [of a person (or thing) who has done something to himself,] as an active verb with an accusative; "having inscribed themselves with the names of princes."

109. This and the next line have caused much disputation among learned men; but we need not follow out their verbose explanations. The simple meaning seems to be, "Thou, Menalcas, art not only worthy of the heifer as thy reward, but he, Damoetas, deserves to retain it as his property for his superior skill."

110. This line seems hopelessly without sense or connection, and many attempts have been made to give it some appearance of meaning. With the reading *aut, aut*, the interpretation of Servius is in our opinion to be preferred: "Both you are worthy of the heifer, and he—and [all persons similarly situated] every one who shall either fear sweet love [like Damoetas, see lines 64, 68, 72, 76], or experience bitter love" [like Menalcas, see lines 66, 70, 74, 78, 106]. Wagner reads *haud—aut*; and Forbiger (from a conjecture of Graser's),

Haud—Haud; but both these modes afford a very harsh meaning, and fail to establish a direct connection with the foregoing clauses. Heyne considers the lines spurious, and would delete them altogether.

111. *Claudite* may either be taken literally, as applied to the closing of the sluices, to prevent further irrigation, or it may be used figuratively, signifying to stop the fountains of song.

ECLOGUE IV.

Italy had been afflicted with many and great calamities from the following causes:—the division of the lands (see Ecl. i.); the enmity between the partizans of Antony and Octavianus; the war of Perusia, arising from that enmity; and the famine which was brought on in consequence of provisions being intercepted by the fleet of Antony. This being the case, the treaty of Brundisium, u.c. 714, which made peace between Antony and Octavianus, was all the more joyfully hailed by the country, now tired of civil broils. In arranging the terms of this treaty, Antony had employed Asinius Pollio, who shortly afterwards returned to Rome, and entered on his consulship, a son being born to him about the same time. For a considerable period, people had been expecting a new age of the world to begin, and of this idea Virgil takes advantage, in order to laud his friend Pollio, and to represent him as ushering in the joyous era, by being the means of relieving Italy from her long-continued misfortunes.

We cannot agree with those commentators who wish to find in this Eclogue a prophecy of the coming of Christ. The arguments against such a supposition are too strong to be resisted; and we know that the Roman poets introduced Jewish subjects merely to ridicule them. See Horace, Juvenal, &c. It cannot be denied that many expressions in the Eclogue present a remarkable similarity to scriptural phrases and prophetic announcements, but we are not justified in going farther than a supposition that Virgil may [or even *must*] have heard of the expectations of the Jews, as to the changes to be brought about by the appearance of the Messiah, and that he borrowed some of the beautiful ideas and imagery of the prophets to glorify his friend and patron, Pollio. But even this supposition is unnecessary, as we know that in almost all ancient nations there were anticipations of a "good time coming," when the land should bring forth spontaneously, when the serpent should cease to be noxious, and when all violence and wickedness should disappear from earth.

The view we have given in the first paragraph is that of Servius, Wagner, and others. There is, however, another individual besides the son of Pollio, to whom it has been thought the Eclogue is more applicable, viz., Marcellus, son of Octavia, the sister of Octavianus, and wife of Antony. In the year 714, Marcellus was born, and so long as he lived, was the great hope and favourite of the Roman people. It is not, then, very likely, it is said, that a court poet of so consummate tact as Virgil, would have praised any child but a Cæsar, in the manner in which he here does. If, therefore, we take the person intended to be Marcellus, there is a compliment paid to Octavianus and Antony, Octavia and Pollio. But Marcellus would appear to have been born nearly two years before the date of the Eclogue, which is almost a fatal objection to the hypothesis. The subject is beset on all sides with difficulties and inconsistencies; and in such a case, we must be content with the theory which presents the fewest objections; that we believe to be the one first mentioned.

1. The Muses invoked are called *Sicelides*, as Bucolic poetry is said to have had its origin in Sicily. Theocritus, the great master in this kind of composition was a Sicilian. *Sicelis*, which is properly a substantive is, as an equivalent for *Sicula*, confined to the poets. Similar are, *Libystis ursa*, *Dardanides matres*, &c.

Paulo majora canamus. So Pope in his "Messiah," which was written in imitation of this Eclogue, says:

To heavenly themes sublimer strains belong.

3. *Silvæ sint consule dignæ*, i.e., If we

sing of woodland subjects let it be in such strains as shall be worthy of a Consul's ear.

4. *Ultima ætas*, i.e., the tenth age or period of the world's duration, as sung by the Sybil, after which a golden age was again to be ushered in, and all things to be glorious and happy as at first. There were ten Sybils, according to ancient legends, but the most famous of them was she of Cumæ. This one came from the east, and she it was who presented the prophetic books to Tarquinius Superbus. See Smith's Dicty. of Antiq. on "*Sibyllini Libri*," and our Note on *Æn.* vi. 10.

5. *Magnus ordo*. This is the great *Annus Mundanus* of the astrologers, which was to embrace many thousands of years, and was to be completed when the sun, moon, and constellations returned to their first positions. This notion was received among the Greeks by the Platonic and Stoic philosophers, and was from them spread among the Romans; and even in the Sybilline books, the idea was reproduced, and the year divided into ten *menses* (or *saecula*) of unequal length, each of which was marked by some remarkable portents. The tenth of these was now running, as they believed, and was near its close, so that they expected a new order of things to begin immediately. *Ab integro*—so in the same sense *de integro* and *ex integro*. Note that the middle syllable of *integro* is lengthened, though in thesis.

6. *Virgo*, i.e., *Δίκη* or *Justitia*, also called *Astraea*. See Ovid, *Met.* i. 150; *Ultima coelestium terras Astraea reliquit*. Cf. *Geo.* ii. 474.

In the reign of Saturn, according to ancient Italian fables, the golden age was enjoyed with all its pleasures, and even in later days the memory of those happy times was preserved by the Saturnalia. Observe the repetition of the verb *redire* (*redeunt*) instead of the conjunction. The poets are fond of this *revid* mode of expression when the same verb applies to two subjects or objects, the same adjective to two subst., or the same adverb to two verbs.

7. *Nova progenies* seems to apply, not to the boy to be born, or lately born, but to the new race which is now to people the earth.

8. *Nascenti* may mean either "just now born," or "recently born;" but *nascendus* or *nasciturus*, "about to be born." Taken, however, with *fave*, *Lucina*, it may here mean *dum nascitur*, and thus apply to what is about to take place immediately. The *puer* we prefer to consider the son of Pollio, Asinius Gallus; but see introduction. *Quo*, i.e., *cujus ortu*. *Gens aurea*, i.e., the race of the golden age.

10. *Lucina*, i.e., *Ειλείθυια*, the goddess who presided over births. She is confounded with Juno and Diana. The name is by some derived from *lux*, "the bringer to light;" and by others, from *Lucus*, because her worship was anciently celebrated in a grove at Rome. *Tuus Apollo*, i.e., Thy own brother, Apollo, is the presiding deity in this the tenth *saeculum*. Each of the ten *menses* was, by the Sybil's arrangement, under the will of its own especial divinity. Some have thought that by Apollo, Augustus is here meant, for he was sometimes called Apollo, or the son of Apollo. But the objection to this is, that these

honours had not yet been conferred on him.

11. *Hoc decus aeri*, i.e., *hoc decorum aevum*. *Decus* does not refer to the *puer*, but is used like our word *beauty* in such a vulgarism as, "a beauty of a horse," i.e., a beautiful horse; "this beauty of an age," i.e., this beautiful, glorious age.

Adeo Wagner here reckons as equal to *iam adeo*, or *nunc adeo*. But Hand, Tursell, i., p. 145, shows that this case is one of those in which *adeo* is nearly equal to *autem*, and in which it is used with a personal pronoun to pass from one character to another, calling especial attention to the latter.

Incipit is used absolutely, for *incipit*, or some such word.

12. *Magni menses*, i.e., not long months, but "grand," "noble," "memorable," as belonging to the *aurea aetas*.

13. *Te duce*—Those who object here that Pollio is too much lauded, when compared with Octavianus, will remember that at the date of this Eclogue the Roman people had not the slightest notion that the Roman world was to be ruled by one man, and that, too, Octavianus; and also, that the consulship was not then a "mockery, a snare, and a delusion," but a *bona fide* office of honour and of power. The *scelus* referred to is the enormity of the civil wars, of which there remains some trace in the doings of the yet unconquered Sextus Pompey, who was scouring the sea, and intercepting provisions.

15. *Ille*, the boy, viz., Gallus. *Vitam deum*—This refers to Hesiod's verses, *ὅς τε θεοῖς ἔζωον, ἀκηδία θυμὸν ἔχοντες, Νόσφιν ἄντρ' ἐν πόσιν*.—"He will be seen by them," i.e., he will mix among them as one of themselves.

16. *Heroas*—These were the sons of deities and human beings, who were supposed to be elevated to heaven, not merely in virtue of their genealogy, but more especially for their deeds of bravery.

17. *Patriis virtutibus*—"with all his father's excellencies." The reference is, of course, to Pollio being instrumental in bringing about the *foedus Brundisinum*, and to the natural expectation that the son of such a benefactor to the state will one day be consul, and manage the Roman affairs with all his father's uprightness and ability. *Pacatum* implies that the world had been otherwise than peaceful. *Virtutibus* may be governed by *pacatum*, but it is better to make it depend on *regit*. Cf. Pope's Messiah, line 19.

18. *Munuscula*—"little gifts," as the first fruits of an incipient age, and as suitable for a child. Here *flowers* are the produce; in line 28, fruits are assigned to his more manly age; and lastly, line 39, the varied

productions of earth, when he has reached full growth.

Nullo cultu—Comp. Hesiod, Works and Days, 118, καρπὸν δ' ἔφερε ζείδωρος ἄρουρα αὐτομάτη, πολλὸν τε καὶ ἄφθονον.

20. The *bacchar* is generally supposed to be the plant called "lady's glove." The *olocasias* was a kind of Egyptian bean, newly introduced into Italy; it was a great rarity, and its growth was a token of some happier age. The *acanthus* is what is now called the *acacia*, an Egyptian tree, from which gum-Arabic is obtained.

21. *Ipsac*—"of their own accord." So αὐτός is used for αὐτόματος in Greek. This line seems to be in close connection with the following one, and to imply not only that the goats will come to the milking unbidden, but that there will be no necessity for herds to guard them against wild beasts, which will be all innocuous.

23. *Ipsa cunabula*—"the very cradle." *Blandos*—"soothing."

24. *Herba veneni*, for *herba venenata*. So *crateras olivi*, Ecl. v. 68. *Ubera lactis*, *sanguinis paterae*, &c. &c.

25. *Amomum*—This was a kind of Indian shrub, whose fruit was grape-like in shape, and of a most delightful scent. The valuable spikenard ointment was made from it. The best species was found in Armenia, and the most worthless in Media and Pontus. *Assyria* is here used in a wide sense, for we have already seen (Ecl. i. 66) that the poets are not very strict in their geographical boundaries and appellations.

26. *Simul* = *simul atque*. *Parentis*, i.e., *Pollio*; see Note on 17. Some books read *parentum*, which is a mere accommodation, to correspond with *heroum*.

27. *Quae sit virtus*, i.e., *how great* is the virtue (excellence) *heroum et parentis*. According to the vulgar interpretation, this means that the youth was now to begin to study the works of philosophers, so as to learn their precepts, and to familiarize himself with discussions on virtue in the abstract; but had this been the sense, we should have had *quid sit virtus*. Besides, as Wagner remarks, poems and history were more suitable reading for an adolescentulus than philosophical treatises.

28. When the boy shall have advanced to incipient manhood, then the earth will, without cultivation, send forth the more solid productions of corn crops, the vine, and honey. Cf. Hor. Epod. xvi. 43. *Molli* is by some considered equal to *tenera*, *flexili*; by others to *matura*; but we agree with Voss, Wagner, &c., in taking it to mean "free from awns, or prickles;" there is to be no more "bearded grain," to remind one of spears and bristling battlements.

Wagner considers that the position of *Molli*, as the first word of the line, is a proof that Virgil meant to express *emphatically* some new idea.

30. "And abundance of honey (*mella*, plur.) will distil from the hard oaks in dewy globules" (*roscida*); i.e., will collect on the leaves like dew-drops. *Rubens*—"reddening." These indications of happiness and plenty, and of the favour of Heaven, have been common in all ages; and a "land flowing with milk and honey," where "a little honey" could be taken from the trees with "the tip of the rod" in one's hand, was represented as the peculiar blessing of God to his chosen people.

31. It was the wickedness of man's heart that was supposed to lead him to brave the sea, and we learn from Horace (Od. i. 3, 9.) what his opinion was of the desperado who first tempted its dangers. *Thetis* is put for the ocean, as Jupiter for heaven and the air, Ceres for corn and bread, Vulcan and Vesta for fire, &c., &c.

33. Observe the infin. act. after *jubeo*, without an accus. of the object. Cf. Ecl. vi. 85.

34. The onward course of events in the new cycle is proceeded with. *Tiphys*, the pilot of the ship *Argo*, in the Argonautic expedition. *Heroas*, viz., Heracles, Jason, Pelcus, Telamon, Lynceus, &c.

37. Now when the boy has reached man's full estate, the golden age will be ushered in with all its perfection, bliss, and happiness. All lands will produce even the luxuries of life, and thus men will no longer need to tempt the dangers of the ocean. The implements and operations of agriculture and other occupations will be rendered unnecessary, and, in fine, all the miseries and hardships to which our flesh is heir, will be banished from life.

38. *Vector*, i.e., *nauta*; *ipse*, i.e., *sua sponte*. *Pinnu*, for a ship of pine wood.

40. On the *rastrum*, see Geo. i. 164. This subst. is one of the *abundantia* nouns, having in the plur. both *rastri* and *rastra*. On *falsx* consult Note, Ecl. iii. 11. Observe that Virgil here joins two substs. of different numbers, *raistros*, *falcem*, and see Epitome of Wagn. Quaest. Virg. ix. ii. 2.

41. *Robustus* as applied to *arator* in this connection seems an idle epithet, though it may be defended by similar uses in Lucretius and elsewhere. Some books read *robustis* to agree with *tauris* in the dative (not the ablative), and this we should prefer, as it brings out emphatically the contrast between things in their present state, and in the golden age, viz., what now takes the labour of even sturdy oxen, will then be accomplished by the spontaneous action of the earth. *Solvere* governs the ablative when it means to "free from," but when it signifies

to "take away, by loosing," it is followed by a dative

43. This is a novel idea—the sheep feeding on the rich pasture, will naturally assume in their fleeces those colours which are most sought after, and which men are at pains to dye into their cloths.

44. On the *murex*, see *Æn.* iv. 262. Translate "But the ram will, of his own accord, change, (*even while*) in the meadows, the hue of his fleece, now with the sweetly-blushing purple, now with the saffron-coloured wood."

45. *Sandyx*—"cinnabar," or "vermilion," or perhaps "madder." *Pascentes*, i.e., *pascentes se*. This is an example of a transitive verb, with the reflexive pronoun omitted, becoming *middle* in meaning, (as it is called in Greek,) or neuter. This use is, however, confined to the *participle*, and does not extend, except, perhaps, in a very rare case, to the *finite verb*.

46. *Talia saecula* is made the *vocative* in the vulgar interpretation, but it will be seen that it is the *spindles* that are, and ought to be, addressed, and not the *saecula*. Make *saecula*, therefore, the ACCUSATIVE OF DURATION OF TIME, (or of SPACE THROUGH, if you will,) depending on *currite*, and translate "course on through such (glorious) ages." On the *Fusis*, see *Geo.* iv. 348.

47. *Parcae*—The Destinies were called by the Greeks *Clotho*, *Lachesis*, *Atropos*, and by the Romans, *Nona*, *Decima*, *Morta*. The word *Parcae* is said by some to be derived from *parco*, on the "*lucus a non lucendo*" principle, because they *spare no one*. The stem is certainly the same as that of *parco*, and this verb *may* be the original; but if so, they are called *Parcae*, rather *because they are besought by men to spare life*. Others (Varro, &c.) derive it from *partus* and *pario*.

49. *Suboles*—This, and the line preceding, are addressed to the son of Pollio, with enthusiastic impatience, as if the poet, foreseeing all the glorious things about to happen, was unable to brook the delay which still retards the wished-for era. *Deum*, i.e., *alicujus dei*, is put in the plur. for the sing., as is often the case when uncertainty is to be expressed, or when the meaning is "some one or." So, *Æn.* vi. 322; viii. 503: i. 4; iii. 488, &c. It has been asked "Of which god?" and the replies have been various. Some say Jupiter, from the phrase following: but it would seem more likely that, in consistency with his usual practice, in seeking ancient or glorious originals for Roman families, Virgil here means to trace a connection between the names Pollio and A-pollo; and Pomponius tells us that the Pollios derived their race from Apollo, founding on the similarity of name.

Incrementum Jovis, either equal to *alumi-*

nus Jovis, i.e., *nurtured and favoured by Jove*; or to *munus Jovis*, gift of Jove; or it may mean "great addition to the seed or descendants of Jupiter." So in *Curtius* v. 1, 39, *incrementum* is used of a reinforcement or addition of fresh soldiers. Observe the peculiarity in metre, by reason of the line ending in a four-syllable word, making two spondee; this is never done by Virgil except when he means to speak with extraordinary force and dignity. See *Geo.* i. 221; *Æn.* ii. 68.

50. The poet now wishes to show that by the movement and trembling of the earth and all things, the joyous change is announced. *Convezo pondere*, "with its arched solidity," i.e., with all the huge mass of earth, water, and sky, contained under the "vaulted (*convexus*) is often used for (*concavus*) canopy of heaven." *Nutare* is sometimes employed to express violent movement, but also quiet and peaceful motion, e.g., *nutantem platanum* in *Catullus*. *Terras*, *tractus*, and *coelum* are inserted to explain *mundus*; and *omnia* of next line repeats the idea of the *totus mundus* rejoicing in the events.

51. Observe that *que* is lengthened solely by the force of the arsis. Note the *poly-syndeton*, or frequent recurrence of the conjunction. For *Laetantur*, some copies read the subj., *Laetentur*, which might be expected, as this is a kind of *oratio indirecta*; but since the phrase is parallel to *nutantem mundum* (*ut laetantur* being equal to *laetantia*), we seem confined to the indic. Besides, after *viden't*, *adspice ut*, the indic. is often found, when the writer wishes to represent an event as not at all doubtful or contingent, but as thoroughly certain, and therefore as present, and actually occurring. Hence *viden't* with the indic. is admonitory and hortatory rather than interrogative.

54. *Spiritus*, i.e., power of intellect and poetic fire.

Sat erit dicere. This infinitive of *vill* or *intention* depends on *sat*, in Greek fashion. A prose writer of the Augustan age would have written *ad* with the accus. gerund, or the dative of the gerund, or *ut* or *qui* with the subjunctive.

56. On Orpheus, Linus, &c., see Classical Diet. Observe *huic*, *huic*, for *huic*, *illi*.

57. *Orphei* is to be scanned as a spondee rather than a dactyl, since the Latin poets when they use the Greek dative of nouns in *eus*, adopt the Attic form *ei* rather than the Ionic *ei*.

58. Were Pan even to contend with me, his own favourite Arcadia being judge, even Pan would be obliged to acknowledge, on the judgment pronounced by his own votaries in Arcadia, that he was surpassed.

60. *Risu cognoscere*. Heyne, Voss, &c.

understand this to mean that the mother smiles, and the child recognizes its mother by *her smile* [as if, forsooth, nobody smiles on a child but its mother]. Servius, Wagn., Forbiger, &c. interpret it as referring to the boy knowing his mother from all others, and recognizing her by smiling upon her. This latter mode, besides being far more true to nature and common sense, is preferable for the following reasons:—1st, That as the boy has been the principal character on whom our attention has been centred throughout, no other individual should be brought in at the close as the chief actor: 2d, If the child is to be merely *passive*, the address *incipie, parve puer*, is absurdly pointed and emphatic, and the repetition of it silly: 3d, If we interpret the words as referring to the *mother's smile*, line 61,

matri, &c., will be without point, and the phrase *cui non risere parentes* will be particularly languid and insipid. The sense then is, "Show your mother, by your smile, that you know her, and thus repay her in some degree for the qualms and tedium of ten long months of gestation" [these are, of course, *lunar months*].

61. *Tulērunt*. Note that the penult is short, as very often in Virgil. See Geo. iii. 283; *Æn.* ii. 774; x. 334, &c.

62. *Cui non risere*, i.e., on whom his parents have not smiled in *return for his smile*.

63. Observe how much greater emphasis is put on *dea* by its being placed before *nec*. See Juv. xiv. 43, *Sed nec Brutus erit, Brutū nec avunculus usquam*.

ECLOGUE V.

This Eclogue is closely imitative of the first Idyll of Theocritus, and many consider that nothing farther is meant by Virgil than to expand and complete the beautiful story of that sweet pastoral. According to this view, there is no allegory, and the characters represented are plain Sicilian shepherds, Daphnis being the most important one. Yet many critics of the highest name believe that something more than this is intended, and that the poet composed the piece for the celebration of the natal day of Julius Cæsar, in July, 712 u.c. Daphnis would thus represent Julius Cæsar, and Menalcas, Virgil himself.

1. Menalcas, supposed to be Virgil himself. Mopsus, a friend. *Boni*, i.e., *periti*, "skilled." Observe the construction *boni inflare*. The infin. is frequently thus used after such adjectives as *felix*, *paratus*, *peritus*, *utilis*, *aptus*, *contentus*, &c., and must be looked on as an accusative case, expressing that in *respect of*, or in *reference to*, which, some person or thing is *felix*, *paratus*, *aptus*, &c., &c. Zumpt, § 597-8, makes the infin. equal to the dative occasionally, but this is unnecessary, as the above explanation will show. The infin. is equal either to the nom. or accus., but not to the gen. or dat.

2. *Calamos leves*, i.e., a fistula made of slender reeds. See Ecl. i. 2.

4. *Major*, scil. *natu*; for *major* and *maximus* are often thus used, without *natu* being expressed.

5. *Incertas umbras*, "the shifting shades;" i.e., as the wind moves the trees, so does the shade change its place. For *mutantibus* most books read *motantibus*, which, in such a connection, certainly seems the preferable lection.

7. *Labrusca*—"the wild vine," which beautifies the entrance of the cave by its clusters hanging from the "wild woven" shoots. *Raris* does not necessarily mean "very few," for that would be a fault, but

rather "at intervals," "here and there." Observe the peculiar appropriateness of *sparsit*, in connection with *raris*. For a beautiful description of a grotto, see Hom. Od. v. 63 sqq.

8. Amyntas is a favourite name in Bucolic poetry. It here represents some one remarkably well skilled, at least in *his own opinion*, in playing on the *syrix*. For *certet*, some books read *certat*. The former means, in *my opinion*, he alone can contend; the latter states the superiority of Amyntas to be an *indisputable fact*. Observe that *certare* is followed by the dative: so we find *pugnare amori*, *luctari morti*, *bellare parenti*, and in Greek, *μάχεσθαι τινι*, which come under the principle of the *dativus incommodi*.

9. *Quid si certet*, &c.—This is said with a sneer at Amyntas, in continuation of the hint given in the foregoing line, that Amyntas, in *his own estimation*, is the first of musicians, as if he said, "Oh yes, I suppose he will beat Phoebus too!" *Quid si*, with the subjunctive, is used, says Wagner, of that which is not, or does not usually happen, is not supposed likely ever to occur, or cannot possibly occur. So, in Ter., Heaut., *quid si nunc coelum ruat*.

10. As the shepherds are advancing to the cave, Menalcas proposes that they should

employ themselves in singing, and suggests subjects for song, such as "The Loves of Phyllis," the praise of Alcon, and the quarrels of Codrus, &c. These are the names of fictitious characters, as most suppose; though Weichert and many others believe that this Codrus was an ill-natured rhetorician of the day, who bore enmity to Virgil and Horace, and who is satirized by the latter, in Epist. i. 19, 15, as *Iarbita*; *Rupit Iarbitam Timagenis aemula lingua*. In the *Culex* there is an Alcon mentioned, a famous statuary and carver, who may be here intended. Ovid and Pliny also praise him.

13. *Inno haec*—"nay rather, I shall try these verses, which I have lately composed," not those, *illa*, which you suggest.

14. *Descripsi et modulans alterna notavi*—This seems to mean, "When I had written down the words, I composed an air for them, and then I noted it in turn." *Alterna* would, in this view, stand for *alternatim*; but some translate it "time about," as if it meant "I wrote down the words, and then after them noted the air," referring merely to position. Others, again, think *modulans alterna* applies to the alternate practising with the fistula and with the voice; for he would not, of course, do both at once.

15. Mopsus seems piqued at the compliment formerly paid to Amyntas, either seriously or not, for though in line 9 he appeared to understand Menalcas, yet here he returns to the subject, and draws out of his friend, in the most distinct terms, the avowal, that Amyntas, in his opinion, is not for one moment to be compared to Mopsus, and that his former commendation was therefore only apparent.

16. *Lenta*—"pliant," a term particularly applicable to the willow, as *pallenti* is to the olive, whose leaves are of a yellowish green colour.

17. *Saliunca*—This plant is not accurately known at present. It is supposed to be a kind of French spikenard, which grows in great quantity on the mountains between Italy and Germany, and around Genoa, and is said to be called *Seliunk* by the modern Tyrolese. The meaning then is, As the willow has some points of resemblance to the olive, and the *saliunca* (a low plant of sweet smell) to the rose, so Amyntas, in some respects, may be compared to Mopsus, *longo tamen intervallo*.

19. *Desine plura*—The verb of saying is omitted. But, indeed, it is not necessary to suppose such an ellipse, as the poets, and even Cicero, use *desinere* with an accus. of the object; e.g., *desinere artem, seditionem*. See Ecl. viii. 61.

20. *Daphnim*.—Voss and Spohn think that reference is here made to the assassination of Julius Caesar, who is represented under the name *Daphnis*; the Nymphs, in 21, and

mater, in 23, would then mean the tutelary goddesses of the Romans, and Venus, the mother of the Julian race; the shepherds with their flocks, in line 24, would signify the Roman magistrates and people; and the wild beasts, of 27, would denote the savage nations conquered by the great Triumvir. To this view, we shall find some objections as we proceed; see line 48, and Note.

Daphnim is the reading of Wag., Forb., &c., who say that Virgil never uses the accus. in *in*, except when compelled by the metre, as below in line 52.

21. Observe the word *plebant* forming a whole foot, a spondee, at the beginning of a line, with a great pause after it; this, as before noted, adds greatly to the emphasis. See Wag., Quaest. Virg., xlii and compare *naviget* in *Æn.* iv. 237.

22. On the forms, *natus* and *gnatus*, see our Epitome of Wag., Quaest. Virg., xxxviii.

23. *Atque—atque*, for *et—et*. Wunderlich and Wagner say that this doubling of *atque* is not Virgilian, and they would, therefore, remove the comma after *quum*, and supplying *est* to *complexa*, couple this verb with *vocat*. This, however, is very awkward.

Vocat astra crudelia, i.e., accuses the stars as remorseless. This is to be understood in a Chaldean point of view, having reference to good and evil horoscopes, and the influence of the stars on one's life. So we have such phrases as *malo astro natum esse; duro sidere vivere*, &c.

25. The shepherds (see Note 20) are so grieved as not to be able to lead out their flocks to pasture, or from pasture to the water; nor do the beasts even gently taste (*libare*) the streams,—all nature feels the loss. Observe *nulla nec*, like *οὐδὲς οὔτε* in Greek. On *nec* and its use here, see Epitome of Wag., Quaest. Virg. xxxii. ii.

3. On *quadrupes*, which is an adj. of one termination and three genders, and which always takes its gender from the subst. understood, e.g., *quadrupes (equus)*, *quadrupes (equa or bestia)*, *quadrupes (animata)*, see Ruddiman, i. p. 22. *Graminis herbam—herbam* as the *genus* comprehends *gramen* as the *species*; so in Geo. i. 134, we find *frumenti herba*.

27. *Poenos*, "Carthaginians," seems to have no particular reference here; though some think that the poet intended to call to mind Caesar's attempt in B.C. 708 to plant a colony at Carthage. Others think this a mere transference from Theocritus, and say that in Sicily there were no lions. But the poets use the names of countries freely, and often assign animals and objects to regions to which they did not properly belong, or were not known to belong, at the time spoken

of. We must not therefore criticise them too sharply, since animals have at one period existed in wild districts, which, however, they afterwards abandoned on the appearance of man, and the arts of civilization. So, in our own island, *hyaenas* are known to have been not uncommon in former times; yet a poet, talking of British *hyaenas*, would, in all probability, be ridiculed by many of our critics.

28. *Interitum*—The accns. after *ingemere* is a rare construction, but see *Æn.* iv. 692.

29. To *Cæsar* the poet, in these lines, attributes wise laws and institutions, such as *Bacchus* and *Ceres* introduced, all tending to bring men from barbarism to civilization. *Curru*, contracted dative for *curru*. This yoking of tigers to his chariot was an act of *Bacchus*.

30. *Inducere vitas* does not mean simply "to lead the orgies," but to introduce them. On the *thyrsus*, described in the next line, see *Æn.* vii. 390, or *Dicty.* of Greek and Rom. Antiq. (Smith). He represents it here as a pointed spear, surrounded with the leaves of the ivy and the vine.

35. *Pales* was the domestic goddess (or god) of the Italians, having a care over flocks and shepherds. This deity is sometimes described as a male, and sometimes as a female. Her festival, the *Palilia*, was celebrated on the 21st of April, the natal day of the city of Rome.

Apollo—This refers to the time when *Apollo* tended the flocks of king *Admetus*. From this circumstance he was worshipped by the shepherds under the name of *Apollo Nómios*.

36. *Grandia hordea*, i.e., large and choice pickles of grain for seed. *Hordeum* seems to have been used first by *Virgil* in the plur. number.

Infelix lolium—"the unproductive (useless for eating) darnel," (or cockle, or tares.) Some suppose *infelix* has reference to the ancient idea that the eating of tares injured the eye-sight; or because it caused people to tremble and totter on their limbs.

Avenae—"wild oats." This line occurs again in *Geo.* i. 154, the single word *nascuntur* being replaced by *dominantur*. Such repetitions, with the slight change of one or two words, are very common in *Virgil*: in this he seems to have imitated *Lucretius*.

38. *Purpureo narcisso*—The narcissus with a purple calyx is meant. *Paliurus* is what is called christ-thorn.

40. It was customary to strew flowers on the ground at a shepherd's funeral. Moreover, the rustics were in the habit of burying their dearest friends near fountains that were much frequented, and surrounded with trees, so that all passers-by might, as they

drank and rested themselves, see the inscription on the stone, and thus keep alive the memory of the deceased; hence the phrase, *inducite fontibus umbras*. i.e., create a shade at the fountain where *Daphnis* is buried.

41. *Carmen*, the epitaph, which was to be couched in verse, consists of the next line, "*Daphnis, ego*," &c.

44. *Formosior ipse*—This, in the opinion of *Voss*, points to *Julius Cæsar*, who, according to tradition, was of a commanding stature, clear complexion, well-turned limbs, black and lively eyes. He is said, too, to have enjoyed excellent health. *Venus* herself was supposed to have imparted to him some of her own graces.

47. *Restinguere*—We have already remarked that the repetition of a word often serves instead of a conjunction, and so the second *quale* acts as the connecting link between the two subjects, *sopor* and *restinguere*. This infin. is the nom. to *est* understood, after Greek fashion. The transition from subst. to infin. is very frequently found in *Virgil*. See *Æn.* ii. 5; *Geo.* i. 25.

48. *Magistrum*—Most probably some shepherd, known to both, who had been the trainer of *Mopsus*. *Wagner* thinks that *Daphnis* is meant; but there are strong objections to this view.

49. *Alter ab illo*—"second to him." *Alter ab*=alter post illum.

52. *Daphnin*—This seems to be the only place in which *Virgil*, compelled by the necessities of the metre, has admitted the *in* form of the accusative. See Note, *Ecl.* iv. 32. *Tollimus ad astra* (51) may mean "raise to the number of the gods;" but we rather think it is used in the common sense of "extolling very highly," "lauding to the skies." *Amavit nos quoque* refers to *Cæsar's* kindness to *Hither Gaul*, in consequence of which the inhabitants of *Transpadane Gaul* were presented with the Roman franchise, as well as those of *Cispadane*.

54. *Ipse*—"of himself," i.e., on his own merits. *Puer* is, of course, *Daphnis*. *Dignus cantari* is a Greek construction occasionally used by the poets, but not by the prose writers, of the *Augustan age*.

55. *Iam pridem*—"long ago," when you first composed your verses, they were approved by the shepherd *Stimichon*. Now, therefore, they must be particularly well worth hearing, after having been polished during so long a time.

56. *Candidus* is equal to *benignus*, or *bonus*, in the opinion of *Servius* and his followers. Others take it as *serenus*—"with unclouded brow," and they compare such phrases as *candidi dies*, *candida pax*, &c.

58. *Ergo*, i.e., *inde factum est, ut: qua ex re*—"on account of this circumstance." *Alacris voluptas* means that kind of plea-

sure which shows itself by outward acts of voice and gesture.

59. *Dryadas*—the grove-nymphs; called also *Hamadryads*, from their living and perishing along with their peculiar tree. In such nouns Virgil adopts the Greek form of the accus. in *as*: the nom. ends always in short *es*, as Ecl. vii. 21.

63. *Intonsi*, i.e., "uncleared of trees," "wooded." *Ipsi*—"the very."

64. *Menalca* is the vocative, but it is not used by Mopsus to his friend. It is rather, that the groves, seeing the sympathy which Menalcas feels for their joy in reference to Daphnis, address him in their exultation.

65. *Felix* is used actively; "propitious," "bliss-giving."

Quatuor aras—When Cæsar was placed among the number of the gods, annual rites were decreed to him; but since his birthday, when the festival was to be held, fell on the same day as the *Ludi Apollinares*, which the Sibylline books ordered to be kept free from the intrusion of other *sacra*, it was arranged that Cæsar's commemoration should take place on the previous day. The poet, quietly and cunningly, joins the festival of Daphnis along with that of Apollo, (which we consider a strong point to prove that Cæsar is the individual intended by Daphnis,) and gives both of them two altars. But it will be observed that those of Daphnis are *aræ*, i.e., altars for incense, as became one of the Lares, and those of Apollo were *altaria*, intended for sacrifice. The second *duas* does not, of course, agree with *altaria*, but with *aras*, to which *altaria* is in apposition.

67. Observe that two offerings annually are promised to Daphnis—one in spring-time, as indicated by the words *novi lacte*, perhaps about the time of the Ambarvalia; the other in autumn, when oil was to be the gift. It is no objection to this view that in Ecl. ii. we have *Lac mihi non aestate novum, non frigore deficit*; for there the poet speaks of the genial Sicily, but here of the colder region of Cisalpine Gaul. *Olivum*

is a poetic word, in the sense of "oil expressed from the olive," for *oleum*.

69. *Convivia*, i.e., the banquet after the sacrifice.

70. *Baccho*, i.e., *vino*. *Frigus*—"winter," or cold spring-days. *Messis*—summer and heat. *Fundam* for *effundam*.

71. *Arusia*, a district of coast in the island of Chios, which produced the best Greek wine. *Novum nectar*—"a delicious beverage newly introduced" to the Romans. *Calathus* is not a "wicker basket" here, as we met it before, Ecl. ii. 46, but a wine vessel.

72. *Mihi cantabunt*—"will sing for me" as I sacrifice. *Lyctius*, from Lyctus, a Cretan town near Mount Dictæ.

75. *Solemnia vota nymphis*—Wagner understands this to mean the offerings that were made to all the rural deities, the nymphs included, at the Dionysia, which were held after the vintage. On *lustrabimus*, i.e., the ceremony of the Ambarvalia, see Note, Geo. i. 338.

77. It was an ancient notion that the cicadae lived on dew.

80. *Damnabis votis*, i.e., you will make us in the amount of our vows. By granting our requests, you will oblige us to fulfil our vows and make the necessary offerings. The phrase "*damnatus voti*" is a common one.

82. *Sibylus* has another form, *sibulum*, but the neuter plural, *sibula*, is more common with the poets than *sibili*.

83. As the shepherds are conversing near Lake Benacus, *litora* must apply to the shore of it, and not to the coast of the sea.

85. *Ante*, i.e., before you present me with a gift, I shall bestow upon you this pipe on which I sang Eclogues ii. and iii., beginning *Formosum pastor, et Cujum pecus*. From this it would appear that Menalcas represents Virgil himself, as formerly stated.

89. *Non tulit*—"did not get from me." On *dignus amari*, see Note 54. *Tum*—"at that time," however much he was when young.

ECLOGUE VI.

Alfenus Varus, and Cornelius Gallus, the poet, had been appointed by Octavianus to apportion to the veterans the lands that had been assigned them in Cisalpine Gaul, and in U.C. 714, they were engaged in that duty. In that year this Eclogue was written and sent to Varus.

1. *Prima*—"In her first attempts," "at first." It is not to be understood that Virgil meant to make himself the first of the Romans who wrote Bucolic poetry. *Syracensis*, the Greek *o* is retained, for *Syracensis*

cusio, which would not suit the metre. By Syracusean poems are meant Theocritean, i.e., Bucolic.

2. *Thalia*—Put for any of the Muses; or perhaps her name is employed with strict

propriety, because she presided over comedy and merry Idyllic poetry.

3. *Reges et proelia*, i.e., an epic poem. It is said that Virgil had contemplated a poem on the exploits of Varus. *Reges* would thus mean the *chiefs of the state*, and *proelia* the struggles of the civil contest.

Cynthius, a name of Apollo, from Mount Cynthus, in Delos. Apollo, as the god of music and poetry, interferes to prevent his purpose. With this passage, compare Hor., Od. iv. 15, and Anacreon, Od. i.

5. Observe the contrast between *pingues* and *deductum*. A shepherd ought to rear large and fat sheep, but he ought to spin [the metaphor is taken from spinning] a humble song. *Deductum*, as applied to poems, sometimes means (as in Hor., Ep. ii. 1, 225) a *fine-spun*, i.e., highly-polished song; but here it is "drawn out so fine as to be rapid and weak."

6. *Super-erunt*, separated by Tmesis, for *supererunt*. This line would lead us to believe that Virgil wished Varus to think that his deeds were the subject of the intended Epic.

8. On *tenui*, see Ecl. i. 2. *Non injussa*—he had been desired by Apollo (see line 4).

12. *Pagina*—the page of a book: it is here used for *carmen*. "Nor is any poem more pleasing to Phoebus than that which bears on its title the name of Varus." Hence some critics argue that the title of this Eclogue was, and ought to be, Varus, and not *Silenus*.

13. *Pierides*—The Muses are so called from the district of Pieria, where they were born, or, at least, where they were first treated as divinities.

Chromis is Greek in form; but it is very unusual for Virgil to depart from Latin terminations in the names of men. See Wag., Qu. Virg., iv. Some books read *Mnasylos*.

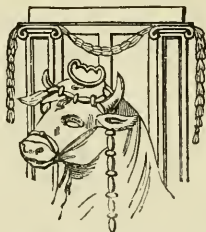
15. *Iaccho*—This Greek name of Bacchus was used principally in the mysteries, and is said to be connected with *ἰάχειν*, "to shout," as he was the god of noise and revelry.

On the acc., *venas*, after *inflatum*, see Note, Ecl. i. 55; Æn. i. 228.

16. *Tantum* has caused much diversity of opinion among commentators, and many interpretations have been offered. The following are the three most feasible: 1st, Only fallen from his head, but not torn in pieces and scattered. 2d, Only just then fallen from his head. 3d, *Tantum capiti delapsa* is in apposition to *procul*—"The garlands lay at short distances, having merely slipped off his head," i.e., not having been thrown off with violence. This last we prefer. *Capiti* for a *capite*, in Greek fashion.

Serta—a festoon of flowers sewed toge-

ther: it was used for adorning the person; also for the head of animals about to be sacrificed, and for doorways, as seen in the woodcut.



17. The *cantharus*, or Greek drinking cup, was sacred to Bacchus. The *ansae* are well seen in the following illustration.



Gravis applies to the size and massiveness of the cup, and to its being full of wine. The cantharus is said to have been so named from its inventor, Cantharus, an artisan of Sicyon.

Pendebat, i.e., as he lay in sleep he still clutched the cup in one hand, and his position caused it to hang down by his side. *Attrita*—well worn by use.

19. *Vincula*—Poets or prophets who refused to sing were, according to ancient notions, compelled to do so when bound. So Proteus was forced by Menelaus, Geo. iv. 396; Hom., Odys. iv. 414.

21. *Videnti*—"looking up," or "looking on," awake as he was. *Tempora*—"his temples."

24. *Satis est, &c.*—"It is enough that you appear to be able to overpower me." *Cognoscite*—"hear," "listen to."

27. *In numerum*, i.e., in a certain rhythmic regularity. The Fauns, or rustic gods of the Romans, are often confounded with the Satyrs and Pans of the Greeks. The artists of later times represented them as liker the human species than the satyrs, and, indeed, they differed from the human type only in having a flat nose, pointed ears, and a short goat-like tail.

29. *Nec tantum, quantum Fauni gaudent*. The correlative is often omitted in this way. *Parnasia rupes*—Mt. Parnassus in Phocis.

30. *Rhodope*—a very high mountain-range in Thrace, now called *Despoto Dagh* by the

Turks. It was the scene of the lamentations of Orpheus for his lost wife, Eurydice. Ismarus, or Isinara, another Thracian mountain, near the mouth of the Hebrus (*Maritza*), and the city Maronea. See Geo. ii. 37.

31. Silenus proceeds to set forth the Epicurean doctrine of atoms: how they combined together in the Great Void, and how all things are made from four elements. Most of these phrases are Lucretian, e.g., *Semina terrarum* ("earth"), *animæ* ("air"), *maris* ("water"), *ignis* ("fire"). *Primis*, i.e., *elementis*.

33. *Ut his, &c.*—The Epicurean idea was that there were primarily floating about in the immense Void, numberless solid and indivisible particles, which they called *atoms*: that these gradually combined to form bodies of different kinds, amalgamation taking place, however, only when like particles came into contact. Hence the world was formed, and all things therein.

34. *Tener*—*durare* of the next line proves, we think, beyond a doubt, that *tener* means the "young" world, not yet *hardened* and *inured* to toil. Voss and Forb. understand *tener orbis* to mean the *sky*. The order of creation, as intended by the poet, seems to be—first, the atoms combine to form the *exordia*, or rudiments of the different substances; secondly, that these *exordia* afterwards coalesced in turn to make up the *orbis*.

35. *Nereus*, the son of Pontus and Terra, the husband of Doris, and the father of the Nereids, was the most important sea deity after Neptune.

36. *Sumere formas*—i.e., to present the outlines of objects, such as hills, valleys, rivers, &c., or perhaps even of trees, and other productions, though these are more specially mentioned afterwards.

37. *Stupeant, cadunt*. Note these verbs in the pres., though co-ordinate with *concreverit, coeperit*, and dependent on *canebat*, an imperf. tense. It will be observed that *stupeant solem lucescere* (the amazement at the sun shining) is *instantaneously consequent* on the action of the preceding verbs, and therefore called *present* in reference to their time.

38. *Alti* is to be joined to *cadant* in the sense of *ex alto*, "from on high," or, "from a considerable height." The meaning of the whole line is—He sang how the vapours being raised to a height on account of their lightness, formed themselves into clouds, and descended again on the earth in rain.

Submotis, "raised aloft."

41. *Lapides Pyrrhæ*—see Ovid, Met. i. 313, sqq. 348-415. *Saturnia regna* is not in apposition to *Lapides*, but is the second particular of a series of three. The want of a conjunction before *Saturnia regna* has

been found fault with; but it is not uncommon for Virgil thus to join by a copulative only the two last members of a series of three, as in Geo. i. 138; Æn. ix. 270.

42. *Prometheus*, who stole fire from heaven and gave it to mortals, was, by the order of Jupiter, plinioned to a rock, in Mt. Caucasus, and tortured by vultures (*volucres Caucasias*) eating at his liver.

43. *Hylas* was the youthful companion of Hercules in the Argonautic expedition. Having gone to a fountain to draw water, he fell in and was drowned. Hence it was said that a Naiad had fallen in love with him, and carried him off. Annual lamentations for him were made. Müller, in his "Literature of Greece," explains the story thus: "Hylas was the type of the tender beauty of spring destroyed by the intense summer heat." Note the remarkable scansion of the next line, where the last syllable of *Hyla* is long in the first instance, and short in the second. See Note, Ecl. ii. 53.

46. *Solatur*—"he consoles," i.e., represents her as consoled: sings of Pasiphaë being consoled by the love of the bull. See stories of Minos and Pasiphaë, Classical Dicty. *Virgo* is not confined to unmarried females, as numberless examples show, e.g., *virgines nuper nuptæ*, in Horace.

48. *Proetides*—the three daughters of Proetus, king of Argolis, who, being seized with insanity, in consequence of their ridiculing the worship of Juno, wandered through Arcadia and Argolis, imagining themselves cows, and uttering fancied (*falsis*) lowings, until they were at length cured by Melampus.

49. *Secuta est*—"desired," "sought," "went after," as we say. That is, None of the daughters of Proetus, though they were cows in shape (*collo timere aratrum*), and external marks, (*cornua quæsisset fronte*), sought for the society of bulls; whereas Pasiphaë, though retaining her human form, desired such unnatural companionship.

52. *Erras*—"roam," in search of the loved bull.

53. *Latus*, "the acens. of reference," on which see Note, Ecl. i. 55. *Fultus*—Observe that the last syllable is lengthened by the arsis, and that, too, in the fifth foot, where this lengthening, though very common in the third foot, and after a short syllable, is rarely found. See Quaest. Virg. xii.

56. *Claudite saltus*—"close in the glades," i.e., guard the passes into, and the exits from, the wood that I may discover the haunts of my favourite. *Dictææ*, from Mt. Dictæ, in Crete.

60. *Gortynia*, i.e., Cretan, from Gortyne, or Gortyna, a city of Crete.

61. The apples of the Hesperides are famed in story. See Smith's Dicty. of Biog. and Mythol. *Puellam*, viz., Atalanta.

Phaethontias, the sisters of Phaethon, who were turned into poplar or elder trees. The word is not necessarily used in the sense of "sisters of Phaethon;" it may be *daughters*; for Phaethon was a name applied to Sol by the more recent writers.

64. *Permessus*, a river of Boeotia, flowing into Lake Copais. On *Gallus*, see the argument of Ecl. x.

65. *Aonas*, for *Aonios montes*, i.e., Boeotian. The district of Aonia was so called from the ancient inhabitants, the Aones. It included Helicon, which Milton thence calls the "Aonian Mount." *Una sororum*—"one of the Muses." This passage is finely conceived to describe the pursuits and success of Gallus. As he was engaged in the composition of poetry, one of the Muses led him to Helicon, when the whole chorus (*Phoebe chorus*) of her sisters rose to do him honour, and Linus presented him with the *fistula* of Hesiod.

68. *Ornatus crines*—See Note, Ecl. i. 55.

70. *Ascræo*, i.e., from Ascræ, in Boeotia, the natal place of Hesiod. To Hesiod is attributed equal success with Orpheus, in drawing after him the listening woods.

72. *Gryneum*, or *Grynix*, a town of Aeo-lis, famed for a shrine of Apollo, which was situated in a most delightful grove. Servius tells us that Gallus had translated into Latin a Greek poem by Euphorion, which celebrated the origin and beauty of the shrine and grove. *His (calamis)*, "with this fistula (of Hesiod's) let the origin of the Grynean wood be sung by you in such strains, that there shall be no grove in which Apollo will more delight."

74. *Ut Scyllam*—We prefer the reading *quid loquar aut Scyllam—aut ut narraverit*—in which remark the change of construction from Scyllam, in the accus., to *ut narraverit*, in a subjunctive clause, after *loquar*; and see our Note on *Æn.* ii. 5. The poet seems here to confound the two Scyllas. Scylla, the daughter of Nisus, king of Megara, for her treacherous, unfilial conduct to her father, was thrown into the sea by her lover, Minos, and became a bird, the Ciris. The other was the daughter of Phoreys, and was transformed by Circe into the monster described by Hom. *Od.* xii. 265 sqq.

75. *Candida, &c.*—This Scylla, daughter of Phoreys, had been, according to later poets, a beautiful maiden, but by the arts of Circe, her lower extremities had been changed into those of a fish; and round her waist were set the heads of sea-dogs. Compare Milton, *Par. Lost*, Bk. ii.

The one seemed woman to the waist, and fair;

But ended foul in many a scaly fold

Voluminous and vast. * * *

* * About her middle round

A cry of hell-hounds, never ceasing, barked

With wide Cerberian mouths full loud, and rung

A hideous peal; yet, when they list, would creep,

If aught disturbed their noise, into her womb, And kennel there; yet there still barked and howled

Within unseen.

76. *Dulichias rates*, i.e., the ship of Ulysses, from which Circe took six of the crew. Dulichium or Dulichia was one of the Echinades islands, subject to the sway of Ulysses, and often confounded with Ithaca.

78. The next part of the song of Silenus tells of the metamorphosis of Tereus into a hoopoe, *Philomela* into a nightingale, and Procne into a swallow. Consult Smith's *Dicty.* of *Biog.*, and *Mythol.* under the several names.

79. *Dapes*—i.e., the flesh of Itys, which was served up to his father, Tereus. *Dona*, a repetition of the same idea, the horrid gift of a banquet. The Greek version of the legend differs from the Latin. See *Classical Dicty.* as above.

80. *Quo cursu*—"in what an unusual mode of progress," viz., flight by wings. *Ante*, "previously," i.e., before departing to lonely haunts (*deserta*). *Ante* is not a prep. governing *tecta*, as some would take it. A pathetic touch is given to the passage, by representing the unfortunate woman thus taking a last and melancholy farewell of her once happy home.

82. Phoebus is represented as frequenting Spartan scenes and rivers (*Eurolas*) on account of his love for the beautiful boy Hyacinthus, the Spartan, son of Cebalus.

83. *Ediscere*—"to learn by heart," "to treasure in their memory."

Lauros. Virgil usually writes this word of the second decl., but sometimes of the fourth.

84. *Ille*, scil. Silenus. *Referunt*, "re-echo."

85. *Cogere*. Observe the active infin. after a verb of ordering, without an accus. of the object, and see Ecl. iv. 33, Note. The evening star, however, now comes forth from Olympus, though unwilling to interrupt the strains of Silenus, and compels the shepherds to count their sheep and drive them to their folds.

ECLOGUE VII.

This Eclogue seems to have been written in the spring of 716 u.c. It is an Amœbaean contest between two shepherds, Corydon and Thyrsis, Daphnis being umpire, and Melibœus a hearer. It would appear to have been composed in Cisalpine Gaul, before Virgil went to reside in Naples.

1. *Arguta*—"whispering," viz., by the gentle blowing of the wind.

4. *Ambo*—The *dual* form is used as the pair are closely connected in the time of arrival, in the circumstances of their life, and in their attainments in music.

Aetatis—Abstract nouns are often used in the plur. where the sing. might be expected; as here we might expect *florente aetate*. *Arcades ambo*—The Arcadians were famous for their cultivation of music, which, indeed, was by law incumbent on all up to thirteen years of age. The phrase will therefore mean, "both are as skilled as any Arcadians." Voss thinks that they may have been actually descended from Arcadians who came into Italy after the destruction of Corinth.

5. *Pares cantare*—a Greek construction for *pares cantando*. For an explanation of the principle, see Ecl. v. 1, Note. *Respondere*—In Amœbaean verse the answering couplet, or stanza, or strophe, should correspond in form and meaning to the leading couplet. The modern *Improvvisatori* of Italy are the representatives of this ancient class of extempore poets.

6. *Huc*—"in this direction," i.e., towards the place where they were sitting. *Dum* with the pres. tense, *defendo*, adds vividness to the description. *Defendo*—"protect," by straw, branches of trees, or other means, for in the beginning of the year, the night-frost often bit the tender plants in the north of Italy, as authorities tell us; and the myrtle is very tender. Wakefield would read *ab frigore*; but see Wagner, Quaest. Virg. i.

7. *Vir regis*—"the good-man of the herd." So Theocr., viii. 49 says, ὦ πρῶτος, τῶν λευκῶν αἰγῶν ἄνερ. *Ipse*, the he-goat himself, and therefore the rest of the flock, as line 9 shows. Observe that *deer-raverat* is to be scanned as four syllables, *djerraverat*, by synizesis, which is "The running into one syllable, in pronunciation, two vowels, which properly constitute two separate syllables."

9. *Caper saluus*—Daphnis had recognized the flock of Melibœus, and had driven them into a safe place. *Huc ades*, for *huc veni*—This is an example of "*constructio præg-nans*," which see explained in Note on Æn. ii. 18.

11. *Ipsi*—"of their own accord." *Juvenici*—"thy steers," not those of Daphnis.

13. The Mincius (*Mincio*) rises in the Alps, and near Mantua forms the Lake Benacus (Lago di Garda), after which it flows on to the Po, through a low-lying country, in a sluggish stream, and with sedgy banks.

14. *Eramina*, i.e., *exagmina*, "those led out." The term is applied to the young of insects, such as bees, wasps, or locusts. The appearance of the young hives was a token of spring, as also below, in 15, the weaned lambs, which, being cast in November and December, were weaned when four months old.

Alcippen. Melibœus means to say, that he had no *help-mate* like Corydon's *Alcippe*, or Thyrsis' *Phyllis*, to take charge for him.

16. It is best to punctuate with commas after *erat* and *Thyrside*, and thus the names of the rivals are made more emphatic, and the phrase is equal to "and there was a great contest, such as you might expect when Corydon was matched against Thyrsis."

19. *Alternos*, &c. "The Muses wished that they should remember alternate verses," i.e., "the Muses willed that they sing in amœbaean strains." As poets were inspired, they have been represented as merely calling to mind what had been put into their hearts by the inspiring deity.

21. *Libethrides*, "belonging to Libethrus," a fountain with a cave in Mt. Helicon. The Muses are, of course, among the number of these nymphs, if they alone are intended.

22. *Proxima*, scil. *carmina*. Observe that the plur. is here, as often, referred to the sing., *carmen*; so in Æn. viii. 427, *FULMEN erat*; *toto genitor quæ PLURIMA coelo dejecit*.

On *Codro*, see Note, Ecl. v. 11.

24. *Pendebit*. When a man gave up his former occupation, he suspended the implements of his art to the gods, and consecrated them.

25. As Corydon has said that he wishes either to equal Codrus, or abandon the art; so Thyrsis, in reply, boastfully declares that he himself actually excels Codrus.

Hedera. The ivy was used to form crowns, not only for the Bacchantes, but also for poets: the latter class were supposed to have permanently, perhaps, some

of that insanity which the former temporarily showed. Servius suggests another reason, viz., that as the ivy is always fresh and green, so poems *deserve* imperishable fame.

27. *Ultra placitum*, i.e., beyond what is just and deserved. *Baccare* — "lady's glove," a herb which was considered an antidote for the "evil eye," or evil tongue.

29. *Delia* — "thou Delian goddess," viz., Diana. *Fivacis* — "long-lived." Many stories are told about the long life of stags.

31. *Hoc* — It is not easy to say what is meant by *hoc*. Some say "continued success in hunting," which is spoken of in the line before. Others suppose *carmen*, of 21, to be referred to.

Tota — "a full-length figure." *De levi marmore* — of "polished marble."

32. On *suras* in the accus. after *evineta*, see Ecl. i. 55, Note. For a cut of the *cothurnus*, or hunting-boots, see Æn. i. 337.

33. *Sinum* — a large vessel for receiving wine and milk. As Corydon pays his vows to Diana, so does the poor Thyrsis.

On Priapus, the monstrous son of Venus and Bacchus, see Class. Dicty.

35. *Pro tempore* — "as times will permit," "in the meantime."

37. *Nerine Galatea* — The nymph, Galatea, daughter of Nereus and Doris, is addressed by the shepherd as if she were his own flame, and requested to come to meet him. The poet merely transfers the names and characters of Theocr., Idyll. xii., in which Galatea is the love of Polyphemus. *Hybla*, a mountain in Sicily, on which see Ecl. i. 55.

38. It is a common, and not unnatural thing, for shepherds to compare their sweet-hearts to beautiful and fragrant flowers. On the *hefera alba*, see Note, Ecl. iii. 38.

41. *Sardonis herbas* — The herb intended is thought to be the *Ranunculus Sceleratus*, of Linnaeus, which grew abundantly in Sardinia, and at present, even in France and Italy. It has a *caustic* power, so that if the fresh-pulled leaves are laid on the skin, they produce pustules, as if caused by fire. When eaten it has a *contractile* power on the muscles of the body, and particularly of the face, so that those affected by it seem to laugh. Hence the phrase, "a Sardonian laugh," is applied to *convulsive*, *involuntary* laughter. Homer, and others of the ancients seem to have used it of a laugh which concealed some *evil design*. See Hom., Odys. xx. 302.

42. *Rusco* — "butcher's broom," a prickly shrub, which is found in our own island. Its leaves were supposed to have the effect of driving away mice.

The *alga*, sea-weed, when thrown out by the waves, soon began to rot, so that it was useful neither for burning, nor for bedding

cattle; and hence it represents what is very worthless.

43. This line is borrowed from Theocr., Idyll. xii. 2, *οἱ δὲ ποθεῖντες ἐν ἡματι γηράσκουσι*. Cf. also Ovid, Her. xi. 29, *Et nox erat annua nobis*.

44. *Si quis pudor* — "If you have any shame" in you at all, do not delay me so long from meeting with my loved one.

45. *Muscosi* — "moss-grown," and therefore cool. *Somno mollior herba* — This idea is borrowed from Theocritus, *ἔρια ὕπνου μαλακώτερα*. Cf. Theoc., Id. xv. 125, and viii. 38 sqq.

46. *Rara umbra*. The *arbutus*, or strawberry tree grew plentifully in Italy, and afforded food to the poorer class of people. Its branches are "far-between," and its leaves small, so that the term *rara* is entirely applicable as used of the shade cast by it.

47. *Solstitium* — "the summer heat;" as *bruma*, — "the winter solstice." *Gemmae* — "the buds." *Palmite* — "the vine shoot."

49. As Corydon had sung the delights of a summer scene, so Thyrsis in reply expatiates on the winter's comforts — a fireside with blazing logs, and the marks of heat on the smoky door-posts. It is to be remembered that the Romans had no such things as chimneys, in the proper sense of the word. There were *fumaria*, or smoke rooms, in the better houses — but in the humbler dwellings the smoke made its way out by the door, or the *fenestra*, or by a hole in the roof.

50. Observe the emphatic position of *semper* in line 50, and see Note Ecl. v. 21.

52. We care as little, he says, for the stormy blasts of Boreas, as the wolf does for counting the number of the flock on which he preys.

53. *Stant* is not simply equal to *sunt*; but it has reference to the *rough* and prickly character of the shrubs mentioned, and of their fruit. Observe the peculiarities of scansion in this line; the final *i* of *juniperi* is not elided before *et*; the final *ae* of *castaneae* is similarly treated, and the line is spondaic. See Metrical Index.

54. For *quaque* some books read *quaeque*, in which case *sua* would be the abl. sing., and must therefore be pronounced, by synizesis, *swa*. According to the reading in the text, *quaque*, the translation will be — "Everywhere there lies strewn about under each tree its own peculiar fruit."

56. He gives only one of the many signs of grief which would be exhibited were Alexis absent; but that one, as doing much more violence to nature than those suggested, by contrast, in the preceding lines,

may be taken as including all, and summing up the whole.

57. *Vitio aeris*, i.e., by the excessive heat.

58. *Liber*. Bacchus is said to envy the hills of the vine tendrils, i.e., the vines are burnt up, and the leaves are withered from off the tendrils. The verb *invidere*, like the Greek *φθονεῖν*, often means "to prevent one from having something," as here.

Liber is said to be connected, (1.) with *liber* (free), *libero*, *libertas*, &c., and the god is so called, either (a) because he frees the mind from vexing cares; or, (b) because he makes people speak freely (*verax Bacchus*); or (c) because Bacchus fought for the liberty of Boeotia: or (2.) With the verb *libare*, so that it would signify the ancient god of Italy, who, by diffusing the *vital juice* throughout nature, renders all things fertile.

60. *Jupiter* is constantly used for the upper air, as in Geo. ii. 325, which see. *Plurimus* is applied to the copiousness of the rain, as it is used of the abundance of nuts, water, &c., in the phrases, *plurima aux*, *plurima unda*, *plurimus annis*, &c.

61. *Pōpulus*, fem., a poplar tree: but *pōpulus*, masc., a people.

The nymph Lence, daughter of Oceanus, was beloved by Pluto, and carried off by him. After her death this tree (*ἡ λεύκη*, the white poplar,) was, by his order, generated in the Elysian fields, or according to Homer, on the banks of the Acheron, to keep alive her name and memory. It was from it that Hercules, when returning from the Shades, made for himself a crown. Hence it is said to be *gratissima* to Alcides, i.e., Hercules. Bacchus, of course, loved the vine; the myrtle was sacred to Venus, for it flourishes best near the shore of the sea, from the foam of which this deity was sprung, and in it she hid to conceal herself at her birth; while Phœbus delighted in the laurel, into which his own Daphne had been transformed.

70. "From that time Corydon is to me a Corydon," i.e., is *par excellence* the poet: or, "From that time Corydon, Corydon is my man," i.e., he is the *standard* by which I compare, or approve of, poets; Corydon is "the man for my money," according to our vulgar by-word.

ECLOGUE VIII.

This Eclogue was sent to Pollio as he was returning, in *b.c.* 715, from Dalmatia after subduing the Parthini, an Illyrian tribe. It consists of two unconnected songs, sung by rival shepherds. The first part takes its complexion from the third Idyll of Theocritus, and the latter from the second. The whole Eclogue is called *Pharmaceutria*—"The Sorceress"—from the second portion of it.

1. *Musam*, i.e., *carmina*. So Theocr. says, *βουκολικὰ Μῶσα*. In the first Ecl. we had the same idea expressed by *silvestrem musam*.

3. A favourite mode by which the ancients denoted excellence in music was, to represent the lower animals, or even trees, stones, &c., as captivated by the song. Thus Orpheus and Amphion are often lauded for possessing such a power of charming.

4. *Cursus* is construed by some along with *mutata*, as an "accus. of the remote object," "changed as to their course." *Requiescent* will thus be intransitive, "rested," "ceased to flow." But others take *requiescent* as act., governing *cursus* in the acc. "Caused their (course) streams to halt." An imitation of Virgil by Calpurnius, *Ecl.* ii. 15, shows us that *he at least* interpreted *requiesco* here in the latter sense. He says, *Et tenuere suos properantia flumina cursus*.

6. *Tu mihi*—Heyne would make *tu* nom. to *accipe*, in line 11, but this is so forced and unnatural as to merit instant rejection.

Tu is evidently subject to *superas*, and *mihi* is the *dativeus ethicus*. The dative of personal pronouns is very often used, where, so far as the meaning is concerned, it is superfluous; but it always conveys the expression of a *lively feeling*, and indicates that the matter spoken of has some relation to, and interest for, the speaker, and that the speaker has some sympathy with the person spoken of. Hence it is called *Dativeus Ethicus* (*ἠθικός*). See Note on *Æn.* i. 261; and consult Zumpt, *Lat. Gr.* § 408; Madvig, § 248.

On *superas* (which means to pass over, whether by land or water; or to pass by) *saxa Timari*, see Note on *Æn.* i. 244.

10. *Digna Sophocleo cothurno*, i.e., worthy to be compared with Sophocles, for *cothurnus* is often put for the tragic class of writings. For an illustration of the hunting-boot called *cothurnus*, see our Note on *Æn.* i. 337. The tragic buskin, however, was different, more especially in the sole, which was very thick (made usually of cork), to raise the actor, and make him look more imposing.

11. *A te principium, tibi desinet.* If we apply strict principles of grammar to this sentence, we shall find a difficulty in reconciling it to our usual rules. But the phrase is a proverbial one, and therefore exempt from stringent canons.

12. *Carmina, &c.*, i.e., songs such as you desired, viz., Bucolics, to which kind of writing Pollio had urged him; or perhaps it refers to this identical song.

13. On *hedera*, see Note, Ecl. vii. 25; and on *laurus*, Note, Ecl. vi. 83. Observe the verbal subst. *victrices* standing in apposition to another subst. in room of an adj. This is very common with those nouns ending in *tor* and *trix*.

16. *Tereti olivæ*—"his smooth olive staff, or crook." Some interpret, "an olive trunk," but this is not so good.

17. *Nascere*, i.e., *surge, ore.* Observe that *præveniens* is separated by *Tmesis*. *Alum*—Heyne says, "*Proprie sunt alma quæ alunt, ut lac, nutrix, Ceres, et alia; inde quæcunque bona, benefica, utilia, jucunda et grata sunt.*" Hence this adj. is used of the cattle and the fields; of the sun and the light; of water; of nurses, and of the gods.

18. *Conjugis* is here used in a prospective sense. His betrothed one had proved false.

19. *Illis testibus*, i.e., the gods to whom Nisa had appealed in testimony of her affection: "Although I have profited nothing by their being witnesses."

21. *Maenaios*, i.e., Arcadian, Bucolic, for Mt. Maenalus was in the S. of Arcadia. *Tibia*—for an illustration of this instrument, see *Æn.* v. 871. The Romans used the *tibia* only in sacred rites, and in scenic performances; but the Greek shepherds had it as their common instrument. There was the single *tibia*, and also the *double*, which latter required both hands to play it. The former must have been the one here spoken of, as we have seen already that Damon was leaning on a staff, and therefore had one hand employed. This verse is frequently repeated throughout the poem, and introduces a new portion of the song, some notes of the pipe following as a prelude to the following canto.

22. *Argutum nemus*—"the whispering grove," see Ecl. vii. 1. *Pinos loquentes.* Some refer this to the effect of the wind in the trees; but as this idea is expressed in *argutum nemus*, others, with more appearance of propriety, apply it to the constant echoing of shepherds' songs in the wood.

24. *Pana*, i.e., the songs of shepherds on the *fistula* (see Ecl. i. 2) which was invented by Pan. Pan did not allow the oaten reeds to be idle; he it was who first made them vocal.

26. The shepherd complains that his be-

trothed wife, Nisa, is given (*datur*, scil. *nuptum*) to his rival, Mopsus; and then goes on to remark that in affairs of love there is nothing too strange to expect, (*speremus*, "to look for," in a bad sense,) even the union of griffons with horses, in the yoke.

27. The griffons were mythical monsters, having the face of an eagle, and the body of a lion, with wings; their abode was in the Rhipæan mountains, where they guarded golden treasures from robbers, especially from the Arimaspi, against whom and their horses they had a peculiar hatred.

Damac—*Dama* and *talpa* are made masc. by Virgil, but fem. by other poets, such as Horace, Martial, &c.

Ad pocula, i.e., *potum*, "to drink," "to the water."

30. *Spargere nuces.* This scattering of nuts was part of the old Roman ceremony of conducting the bride to the house of her husband, and to the *thalamus*. Hence, as this was done at nightfall, Hesperus is usually mentioned in connection with the event. This rising of Hesperus, the evening star over Ceta, could not have been appropriate in the mouth of an Italian shepherd, and must have been taken from some Greek poet who either lived in Thessaly, or described a scene occurring in Thessaly. Perhaps it is borrowed from Catullus, lxi. 7, *Ninivum Cetaeos ostendit noctifer ignis*. Ceta is now called *Katavothra*. On the throwing of nuts, see the same poem of Catullus. The bridegroom threw nuts among the younger members of the company, to indicate that he now gave up all childish indulgences.

32. This line is strongly ironical, as verse 26 shows. Cf. Theoc., xi. 21. The *hirsutum supercilium* belongs in the parallel passage of Theocritus to Polyphemus, who alleges that it is the cause of Galatea not loving him.

37. *Sæpibus, &c.*—"in our enclosures," gardens. *Roscida*—"dewy." *Cum matre*—"with my mother," not *thy*, as is commonly interpreted. The phrase of Theocritus is, ἐμὰ σὺν μητρὶ.

39. *Alter ab undecimo*, i.e., the twelfth. So in Ecl. v. 49, *alter ab illo* means not "second from him," but *next to him*, or *after him*.

41. *Ut vidi, ut perii*—This again is from Theocritus iii. 42, ὡς ἴδον, ὡς ἐμάνην, ὡς ἐξ βαθὺν ἄλλατ' ἔρωτα; or ii. 82, ὡς ἴδον, ὡς ἐμάνην, &c. The first *ut* indicates time, the second admiration: "When I saw how I was undone!" i.e., the first glance was a "killing one." Observe the hiatus between *perii* and *ut*—it is excused by the arsis and punctuation mark. See Ecl. ii. 53. *Malus error*, i.e., the madness [the vagaries]

of love; the aberration of mind, and tendency to absurdities, which are symptomatic of love.

43. *Quid sit Amor*—"what is the nature of love?" For *cautibus*, some books adopt the old form, *cotibus*.

44. *Tmaros*, or *Tomarus*, a mt. of Epirus, having Dodona at the base of it. It is now called *Tomara*. *Rhodope*, in Thrace; see Ecl. vi. 30. *Garamantes*—an African tribe; they lived beyond Gaetulia, in the district which nearly corresponds to the modern Fezzan; see *Æn.* iv. 198. Note the hiatus in *Rhodope*, *aut.* The arsis and pause prevent the elision of *e*.

45. Wagner is of opinion that *edunt* is pres. tense, because it is equal to *parentes sunt*. At all events, in vivid narrative, the pres. is often put for the perf.

47. The reference here is to Medea, of Colchis, wife of Jason, whose story is known to all. But as the innocent and pure-minded shepherd is horrified at the murderous deed, he concludes that none but those of naturally savage disposition could listen to the bloody suggestions of *crudelis Amor*, and hence he attributes badness of heart to Medea herself—*crudelis tu quoque mater*.

49. The question is asked, whether it was the *mater*, or the boy, Cupid, that was more cruel; and in the following line the reply is given that Amor is an obstinate, persevering fellow, but that the mother was at the same time a savage.

52. *Utro*—"contrary to what you would expect;" see Note, *Æn.* ii. 145. On *aurea mala*, see Note, Ecl. iii. 71.

55. *Cynis*—On this dative after *certent*, see Ecl. v. 8. Among the other unnatural changes which will take place, the rustic and untutored Tityrus will become a very Orpheus or Arion in music. Arion was a native of Lesbos, and lived for a while at the court of Periander, king of Corinth. When he was, on one occasion, returning to Corinth, from a sojourn in Sicily and the south of Italy, where he had made a large sum of money by his art, he was thrown overboard by the sailors, who wished quietly to take possession of his gold; but he was conducted safely to the shore of Greece by a dolphin which, being charmed by his harp, took him on its back when he was cast into the sea.

58. *Medium mare*—"deep sea;" *medium* is not to be interpreted literally; the phrase is that of a man regardless of all consequences and calamities. *Fivite* is in the sense of *valet*.

59. *Specula* means any high point of view from which we can have a long and distant prospect. *Speculum*, "a mirror."

60. *Hoc munus*, "the song," says Heyne;

"the death," say Voss, Wagn. and Wund. On *desine versus* see Note, Ecl. v. 19.

62. The song which follows is taken from the Pharmaceutria of Theocritus, Idyll. ii. A sorceress endeavours, by magic arts, to recal the attachment of a former lover who had deserted her. Cf. Hor., Serm. i. 8; Tibullus, l. 2. *Pierides*, the Muses, so called from a district of Macedonia, where they were first worshipped.

64. The preparations for the rites are proceeded with—the water for purification—the *verbena* and the frankincense. *Verbena* is said to be a general name for all those herbs and plants, such as the olive, myrtle, bay, &c., that were used in sacred rites. Medical writers apply the term to a particular herb, which we now call *vervain*. Donatus is of opinion that *verbena* is from *herbena*, from *herba*; and Servius, from *viridis*; but neither of these derivations is satisfactory.

65. *Mascula*. This word is applied by the ancients to the least and most valuable kind of *tus*. Servius accounts for the term *mascula* as follows: *Mascula tura, quae in modum testiculorum sunt*. Forbiger says it was "*rotundum in guttae speciem*."

Adole. *Olere* seems to mean primarily to emit a flatour, and its inchoative form *olescere* is equal to *augeri*, *creescere*; hence the derivatives *adulescere*, *exolescere*, *inolescere*, *obsolescere*, and the subst. *proles* and *soboles*. In this sense we have such phrases as *altaria donis adolere*, i.e., *cumulare*; *deos adolere*, *Penates adolere flaminis*, i.e., *augere*, *colere*, *honorare*. Hence, as the gods were worshipped by sacrifices, and these for the most part, burnt too, it came to mean the same as *cremare*, *incendere*; so that the phrase here would signify "heap herbs on the altar for the purpose of burning," i.e., simply, "burn," "set fire to."

66. *Conjugis*, not "husband," but "lover." *Sanos sensus avertere*, to turn away his right senses from their proper course, and lead them to the *insania* of love. *Carmina*, "charms," "incantations." The next line is frequently repeated throughout the song, for the same object as verse 21, which see.

69. *Deducere lunam*. This is a phrase often met with in the detail of magic rites, in which the moon always bears a conspicuous part. The moon and the stars were supposed to be at the bidding of the sorceress. See Plato, *Gorg.*, p. 513; Hor., *Epod.*, v. 45, and xvii. 77; Ovid, *Am.*, iii. 1, 23.

Coelo is by most grammarians called dative here, as *capiti* in Ecl. vi. 16 in Greek fashion. For other examples, see Ovid, *Met.* vi. 592; and Ovid, *Am.* iii. 10, 36.

70. *Ulixi*, i.e., *Ulixēi*, contracted from *Ulixel*. Greek nouns in *us* ended in the

Doric dialect in *ης*, as *Τυδεύς*—*Τυδῆη*. Hence arose a gen. in *ov*, either of the first, or of the Æolic third, decl.; and hence again was made the Latin gen. termination in *i*. Accordingly, in such nouns as Achilles, Ulixes, the proper termination of the gen. is *i*, and that of the accus. *en*; but on the contrary those which have *eus* in the nom., and have no variety of termination in *es* (as *Nereus*, *Tereus*, *Idomeneus*), make the gen. in *ei* and the accus. in *ea*. Virgil, however, avoided the forms *Achillei*, *Achillea* (from Achilles), *Ulixei*, *Ulixea*, which Horace and others frequently used. See Note on Æn. i. 30.

71. *Cantando*, i.e., *incantando*. *Rumpitur*, i.e., *disrumpitur*,

73. While the sorceress utters these words, she is supposed to throw a true-lover's knot, by three threads of different colours, over the image of Daphnis, which she then carries round the altar. The number *three* was a sacred and a *perfect* one, as we see by many of the arrangements of husbandmen, priests, soldiers (in measuring the breadth of a fosse), medical men, &c. &c.

77. *Ternos*. From this word, and from *terna* in 73, some have supposed that there were *nine* threads in all; but, as distributives are frequently used for cardinals, *ternos* seems to be employed simply for *tres*.

80. "As this clay hardens, and as this wax melts, by one and the same heat." The sorceress is supposed by some to have two images on which she is operating; or by others, *one*, part of which is of clay, and the other of wax. An image of this latter kind would better represent an individual and a state: the hardening clay signifying the growing dislike of Daphnis to all other women, and the softening wax, his returning and increasing love for his former flame. Perhaps there were no images at all, but merely pieces of wax and clay. From other writers, however, we know that effigies were usual in such rites.

82. *Molam*—the ground *corn* and *salt* which were thrown over the head of the

victim before sacrifice. *Fragiles* is said to mean "*crackling*"—i.e., which crackled as it burned. Loud crackling was a good omen. Cf. Ovid, *Fast.* i. 344, *non exiguo laurus adusta sono*.

85. *Talis amor*—"let such love lay hold on (*teneat*, below, 89) Daphnis, as is that when, &c. See Geo. iii. 230.

87. *Propter*—"near." Observe the poetic pleonasm in *aquae rivum*. *Ulua*, "sedge," is much more expressive than the other reading, (*herba*) of the indifference of the heifer to comfort, so long as her pursuit has been unsuccessful.

88. *Perdita* refers to what goes before, "lost one," "infatuated." *Serae nocti*, in the dat., is a much more vivid expression than *sera nocte*, for it represents *night* as ordering the beast to depart. See Geo. iii. 498.

91. *Exuvias* from *exuo*, means primarily "everything cast off," as clothes, armour, &c. It is commonly employed to denote the hide of a beast.

95. *Has herbas, &c.*—Pontus was properly a division of Asia Minor distinct from Colchis, but it is here made to include it. Medea, the most celebrated of sorceresses, was a native of Colchis. See line 47, above.

97. Moeris is not mentioned elsewhere. He is supposed to have been a skilled sorcerer of those days.

99. *Satas messes*, i.e., the crops sowed for a future harvest.

101. The assistant, Amaryllis, is now desired to bring ashes, and to throw them over her head into the stream flowing past. The head was to be turned aside, hence *trans jace*.

107. *Nescio quid certe est*, i.e., "it is certainly something of importance;" and the dog, too, barks at his master's return.

109. *Parcite*—She prays that the potent charms may cease to operate, and that as her lover is now coming, he may be allowed to come of himself, and not run the risk of being hurt by the effect of the incantations and other rites.

ECLOGUE IX.

In the year 714 *u. c.*, when a second time lands were being divided among the veterans, Alfenus Varus, whom Octavianns had made governor of Cisalpine Gaul, allowed a part of their territory to be taken away from the people of Mantua. The farm of Virgil was given to the centurion Arrius; and the poet, having with difficulty escaped with his life from the enraged veteran, fled to Rome, and there wrote this Eclogue, leaving his *villicus*, or land steward, to honour Arrius, and comply with his orders in the meantime. This *villicus* is called Moeris; he meets a neighbouring shepherd called Lycidas, who is a poet, and who particularly admires the poetry of Menalcas, by which character Virgil represents himself.

1. *Pedes*, scil. *ducunt*, suggested by *ducit* in next clause.

2. "O Lycidas, we have lived to see the time, when a stranger, the occupant of our farm (a thing which we never dreaded) should say, This property is mine, depart ye former cultivators." Wagner, feeling the awkwardness of the ellipsis of *huc* or *eo* after *pervenimus*, would read *quo* instead of *quod*; but *pervenimus* implies an *eo* or *huc*, and more especially when it is joined to *viri* the idea of "the time to which" is clearly indicated. Observe the force of *viri*, which contrasts the present mode of disposing quiet farmers, with the former one of giving to the veterans the lands of persons who had been killed, or who had been forced out of their property by the laws of war.

5. *Victi*, i.e., overpowered by the veterans, and forced to yield. Virgil himself barely escaped the sword of the enraged Arrius. *Fors*, &c., "Fortune turns all things upside down." *Tristes*, "sorrowful," as a consequence of being *victi*, and obliged to bring the kids, a part of the farm produce, to Mantua, where the new owner seems to have resided.

6. *Quod nec bene vertat*—This is an old proverb—"and may bad luck go with them." *Nec* is often used for *non* [or rather for *et ne*] in prohibitions, being a much stronger negative. A more harmonious order of this phrase is, *quod nec vertat bene*, as we thus have an additional caesura. *Mittimus haedos*, i.e., we drive to him, absent (in Mantua), these kids. Wagner compares the phrase, *mittere inferias*, i.e., "ferre inferias quae per tumulum ad inferos deviant."

7. *Certe* adds confirmation to the whole sentence, and is to be joined to the verb: "I, for my part, had heard for certain" (for a fact). *Qua se subducere*—"where the hills begin to sink, and to lower their ridge in a gentle slope, even to the river (Mincius), and to the aged beech trees with tops now broken," literally, "beech trees old as to their tops now broken," i.e., which show that they are aged, by their tops being blasted and rotten through long exposure to the storm. It is better to make *cacumina* an accus., governed by *veteres*, on the principle of the "accus. of the remote object," on which see Note, Ecl. i. 55; consult especially Note on *inter densa umbrosa cacumina fagos*, Ecl. ii. 3. We would therefore remove the commas after *veteres* and *cacumina*.

10. *Vestrum Menalcan*—"your master, Menalcas," i.e., Virgil.

11. *Audieras*—"You have heard it, I have no doubt, and (i.e., for) there was such a report." Such is the force of the pluperf. Wagner puts a note of interrogation after *audieras*.

13. "But our poems have as much power amidst (against) the implements of war, as the Chaonian doves when the eagle swoops upon them." Dodona, a city of Epirus, famed for its oracle, which was the most ancient in Greece, was at a very early period inhabited by the Chaonians. The will of the god was indicated by the rustling of the wind in the tops of the oaks. These sounds were first interpreted by men, but afterwards by women, who were called *πτελιάδες*, i.e., pigeons, because pigeons were said to have conveyed to Dodona the command to found an oracle there.

15. *Cornix sinistra*—"And had not a crow on the left previously warned me, from a hollow holm-oak, to put an end to the newly risen dispute by any means whatsoever." *Sinistra*, as we have seen in Note on Ecl. i. 16 (which consult), means sometimes "propitious," and sometimes "unpropitious." In this case, it is of little consequence in which sense we take it, since, while the crow gave notice of *evil to come*, it yet warned Moeris for his *benefit and safety*. The hollow, decayed, tree farther indicated danger.

17. *Cadit*. This verb is sometimes used as equal to *convenire*, *locum habere*, and hence it here means "does such enormous wickedness enter into any one's head;" "take possession of any one."

18. *Solatia*, i.e., his poems. We had nearly lost, it seems, the solace of thy poems along with thyself, Menalcas.

19. *Quis caneret nymphas*, &c. Reference is made to Ecl. v. 20, *Exstinctum nymphae crudeli funere Daphnim flebant*; and so at line 40, *Spargite humum foliis, inducite fontibus umbras*. The meaning, of course, is, Who would there, in that case, have been to sing of the ground being strewn with the flowering herbs, and of the fountains being shaded with a green covering? The descriptions of our poet Menalcas were so true to nature as to make his hearers almost feel as if they saw before them in tangible reality the object named.

21. "Or those verses which I lately picked up from you, though I said nothing of it (*tacitus*), when you were going to visit Amaryllis, the delight of all of us." This Amaryllis is a Theocritean character (Idyll iii. 1), and does not seem to be here applied to any individual in particular, but to signify generally any loved one.

23. This and the two following lines are translated almost word for word from Theocritus, Id. iii. 3-5.

Dum—"until," as often.

26. *Immo*—"nay, rather," "aye, farther," scil., who will sing those songs which he had in preparation in honour of Varus. The note of the swan before death was said

to be most beautiful; hence the poet represents these birds as reaching the heavens with their notes, and in their dying strains sounding the praises of Varus.

28. Cremona had sided with the party of Brutus, and hence had been severely treated by the victorious triumvirs. And since its territory did not prove sufficiently extensive for all the claimants, the district of Mantua, its next neighbour, was laid hold of to make up the deficiency.

30. *Cyrneas*, i.e., Corsican, *Κύρνος*. The yew-tree grew abundantly there, and was said to be the cause of the honey of that island being bitter. *Sic* is often used in beseeching, when he who asks a favour intreats by objects very dear. So Hor., *Sic te diva potens Cypri*.

We learn from Ecl. i. 54, and vii. 13, that the farm of Virgil abounded with bees.

31. On *cytiso*, see Ecl. i. 79; and on *si quid habes*, iii. 52. On *Pierides* (33), consult Ecl. viii. 63; iii. 85.

33. *Sunt mihi carmina*, i.e., *sum poeta*—But the public say I have a little of the *mens divinator*, and that I am a *vates*; in this intersetatement, however, I do not believe them. There seems to be a distinction between *poeta* and *vates* here, though we found them identical in meaning in Ecl. vii. 25.

34. *Credulus* is found with the dat. in Hor. Od., i. 11, 8, *Carpe diem, quam minimum credula postero*. It is elsewhere construed with the gen., and sometimes with *in* and the accus.

35. The reason of the unbelief of Lycidas in his own inspiration is, that his poems do not equal those of Varius, or of Helvius Cinna. This Varius was the most illustrious of the Roman poets of that age in which Horace and Virgil began to write. He had great influence with Augustus and Maecenas; his name is well known to all the readers of Horace. Helvius Cinna, another distinguished poet of the period was the author of an Epic poem called *Smyrna*.

36. *Argutos*, i.e., *canoros*—"melodious," "tuneful."

There was an inferior poet, called Anser, who was patronized by Autony; and to whom was granted a portion of land in the Falernian district, (*de Falerno Anseres depelluntur*, Cic.) He was a detractor of Virgil, and hence his name is *played* upon by the poet.

38. *Neque* is equal to *non enim*. The following song is taken from Theocr., xi. 42-49, 63 sq. The subject is, the love of Pelyphemus for the nymph Galatea.

39. *Huc ades for huc veni*. This is an example of the *constructio praeagnans*, explained in Note on *Æn.* ii. 18, and *Geo.* ii. 76, which see. *Quis est nam, for quisnam est*.

40. *Purpureum*, i.e., "beautiful," in which general sense this adj. is often used. *Circum* is not to be taken literally; it often means *proximity* and nothing more.

43. *Insani fluctus*—so Hor. says *insaniens Bosphorus*.

44. *Quid quae*, &c.—"What (of those verses) which I heard thee singing by thyself at the approach of the serene night? I remember the air (the melody), if I could recall the words."

47. *Dionaei Caesaris*—of Caesar, descendant of Dione. The Julian gens was derived from Iulus, or Ascanius, the son of Æneas, who was son of Venus, daughter of Dione. The comet which appeared in B.C. 43, during the celebration of the games instituted by Octavianus in honour of Julius Caesar, was supposed to have conveyed the spirit of the great Dictator to heaven. This is the comet which returned again in 1680, and in 1832, as astronomers think, and is called "Halley's comet."

49. *Duceret colorem*—"might derive colour," i.e., might ripen. Observe the imperf. subj. expressing repetition and continuance.

50. *Insere*—"ingraft your pear trees;"—if you do this now when so propitious a star is shining, not only you but your posterity will enjoy the fruit.

51. Moeris is supposed to stop suddenly, having forgotten what to say. Age, he alleges, has taken away from him recollection, and musical power. Although he had, when a youth, spent the whole day in singing, yet now he forgets all his songs.

52. *Condere soles*—"to hide the sun," to see the sun to bed, as we say, i.e., to close the day. Observe *oblita* used passively, though the perf. particip. of a deponent verb.

54. *Videre priores*—the seeing of a man by a wolf, before he saw it, was considered an evil omen, and usually so affrighted the onlooker as to deprive him of the power of speech.

55. *Referet*—"will repeat."

56. *Causando*—"by pleading excuses." *Amores*—"anxieties."

59. *Hinc adeo*—"from this very point." With the whole passage, cf. Theocr., vii. 10, 12.

60. Bianor, or Ocnus, was son of the river-god Tiber, and of Manto, daughter of Teiresias.

65. *Fasce*, i.e., the kids. But it is probable that Moeris had some other burden, which Lycidas proposes to relieve him of; if, indeed, he was carrying the kids at all.

67. We shall sing songs better than, when he himself, viz., Menalcas, shall have returned to his farm.

ECLOGUE X.

In u.c. 716 Virgil wrote this Eclogue, on the occasion of his friend, Cornellius Gallus, losing his mistress Lycoris, who had proved false to him, and had followed one of the soldiers of Agrippa, in an expedition made by that general into Gaul in the said year. For the history of Gallus, see Classical Dictionary, (Lempriere, or Smith.) With this Eclogue, compare the description of the melancholy youth in Gray's Elegy; see also Spencer, Faerie Queene, iv.; and Milton's Lycidas.

1. Arethusa, a fountain in the island of Ortygia, off the coast of Sicily. The nymph of the fountain is here invoked, as if the inspirer of pastoral poetry, of which, as already said, the Sicilians were the chief cultivators. At the time when this Eclogue was written, the poet seems to have been at Naples, preparing for the composition of his Georgics, and therefore giving up Bucolic poetry. Hence he says, *supremum laborem*. Concede—"grant," "allow," i.e., favour me in this my last Bucolic strain.

2. *Quae legat Lycoris*, i.e., such that Lycoris may read, and be ashamed of her inconstancy, in leaving a lover of so excellent a character, and so true and faithful a heart. Some books put a colon after *laborem*, and a full stop after Lycoris, making *pauca* depend on *concede*. This is Wagner's idea, adopted by Forb. &c.

4. *Sic* is, as remarked on Ecl. ix. 30, often thus used in wishes. When one makes a request appealing to something very dear to, or valued by, him, the speaker usually asks something in turn for himself from the person or deity on whom he invokes some blessing.

The story of the river Alpheus running below the Ionian sea to meet the waters of Arethusa is well known. The poet prays that Doris (she was wife of Nereus), i.e., the sea, may not mix her bitter (salt) waters with the beautifully clear and fresh streams of Arethusa. *Sicanos*—Virgil makes the first syll. of this word short, and the second long. Silius makes the first long, and the second short.

6. *Sollicitos*—"anxiety causing," i.e., "vexatious," "excruciating," "torturing."

8. *Respondent* here governs the accus., *omnia*, in the sense of "re-echo," "repeat," i.e., reply to.

10. *Naiades*. Some (Heyne and Wagner) understand the nymphs; but Voss, Wunder., and Forb. say, the Muses, on account of the mention of Parnassus and Aganippe, in *Aonia*.

Indigno amore—"an unrequited love," literally, "a love which he did not merit," viz., an unfaithful attachment. Parnassus, usually called a Mt. of Phocis, though the range extended farther. Pindus was the celebrated range on the confines of Thessaly and Epirus. Aganippe was a

fountain on Helicon, a Mt. of Boeotia, which was by the poets called *Aonia*, from the ancient tribe of Aones who inhabited it. The epithet *Aonius* is very often used for all matters referring directly or indirectly to the Muses; thus *Aoniae sorores*, *Aonia Lyra*, *Aoniae camoenae*, &c.

12. *Aonie* is the Greek form *Ἀωνία*. On the hiatus see Ecl. ii. 53.

13. Observe the hiatus *lauri*, *etiam*, and see Note, Ecl. iii. 6. The poet represents the objects of nature as indulging in grief, and thus rendering themselves personified for the time. Much vividness, force, and beauty are thus added to the narrative.

15. Mts. Maenalus (in the S. E.), and Lycaeus (in the S. W. of Arcadia), and indeed Arcadia generally, are now the scene of the poem. There Gallus is, by a poetic fiction, represented as consoling his love, as he reclines at the base of a retired and lonely rock.

Observe the two forms of the 3d plur. perf. indic., *flevit* and *fleverunt* in close proximity. The metre here decides the use of each; but Wagner wishes to prove that *fleverunt* is employed when the perf. has its full force of "have," *flevit* being the indefinite, aorist form. This distinction, however, is not at all carried out by examples. It would appear that the short and light form is used towards the end of a line, and the stronger form in the beginning, or where the metre actually requires the heavier termination. The poets, as also Tacitus, Sallust, and Livy, prefer the light form, while the stronger termination is very often found in Cicero.

16. *Nostri nec poenitet*—The meaning seems to be, The sheep are not ashamed of me, though a humble poet; i.e., though I am a humble poet, the shepherd's life [which is a noble and happy one] is sung by me in such a way, as that those celebrated do not feel ashamed of their minstrel. Therefore, though you are a divinely inspired poet, do not be ashamed of being represented in the company of sheep and shepherds, for even the beautiful Adonis himself was a shepherd. Some interpret *nec poenitet*, &c., "nor do they disdain to share our sorrows." This view gets some shadow of confirmation from Theocr., Idyll. i. 74, 75, but if adopted,

there is a want of balance between the clauses.

Virgil borrows largely, in this Eclogue, from the first Idyll of Theocritus, the "Adonis."

19. *Ūpilio*, for *ŏpilio*, which would not suit the metre. *Bubulci*—"neat herds," which are well designated *tardi*. Some read *subulci*—"swine herds," and this has the best MS. authority. *Tardi*, however, will apply equally well to both.

20. *Ūvidus, glande*—The acorns were collected, and preserved in water during the winter, to be served out, not only to the swine, but also to the oxen. Hence *uvidus* refers to the duty of Menalcas, in bringing forth the acorns from the store, and not to his being wet with the morning dew, as he drove his herd to the wood to collect the "*mast*," which there lay scattered about. *Hiberna* would thus mean, not, "gathered in winter," but "the winter's food."

21. After representing the rocks, plants, lower animals, and men, as taking an interest in Gallus, and grieving at his distress, the poet now introduces the gods likewise, as concerned for his state. *Unde amor iste*, i.e., what girl inflames you?

23. *Lycoris*—This female had, under the name of Cytheris, been beloved by Mark Antony and Brutus. She had gone, as stated in the introduction, beyond the Alps with her new lover. *Per nives*—From these words Wagner argues that the Eclogue was written when there was spring in Italy, but while the snow still lay on the Alps. But little stress must be laid on this, as some of the Alps are clad with perpetual snow, and as the lowlands of Italy are seldom covered with it: if it do fall, it soon melts again.

Silvanus was a very ancient domestic deity of the Latins: he presided over agriculture, cattle, boundaries, &c. He is usually represented as crowned with a garland of the leaves of trees, or of large flowers and reeds, and having in his hand a cypress, or other wand, or the stalks of the herb fennel (*ferula*). He is often confounded with Pan.

27. *Ēbuli*—This is what is called dwarf elder, or wall-wort, or dane-wort. It has black berries, yielding juice of a reddish colour. It is like the common elder, and grows to the height of about three feet. It received the name dane-wort, from the legend that it sprung from the blood of the Danes, when massacred in England.

Minio—The *minium* was what we call sulphate of mercury, or native cinnabar, or native vermilion. It was largely found in the Spanish mines; the name is said to be still preserved in the river *Minho*; but this is perhaps only a fancy.

28. The god asks if there is to be any limit to these lamentations. He consoles

Gallus, by saying that *Amor* (the god, Cupid) cares not for such demonstrations of grief, and that he is as difficult to satisfy with the flow of lovers' tears, as grass is with moisture, bees with cythus, or goats with leaves.

31. *At* expresses the refusal of Gallus to receive such comfort. He therefore begs the Arcadian shepherds, so famed for song, to celebrate to future ages his unhappy lot. Observe *tamen* as the first word of its clause. This is perhaps to be accounted for on the consideration that it refers to something suppressed.

32. On *cantare*, governed in the infin. by the adj. *periti*, see Note, Ecl. v. 1.

33. Gallus now expresses an *optative* belief that his bones will rest in peace if he be sung by the Arcadian swains; and he regrets that he is not one of them, in humble life, and away from cares and anxieties.

38. *Furor* is used here like *amor, flamma, ignis*, for "the object of one's attachment." Gallus now supposes how much happier would have been his lot, had he had some Phyllis or Amyntas, some female or some boy, who would have remained faithful to him, even though a dusky hue should have disfigured the face, (beauty lies not in colour, he says;) then he might have had Phyllis to gather flowers for him, and Amyntas to sing.

40. *Inter salices sub vite*. This phrase has been censured, on the ground that the vine does not grow in those marshy districts where the willow is found. It appears, however, that the willow was occasionally planted in Cisalpine Gaul, to train the vines on, in places where other trees would not grow.

44. Virgil has been found fault with for representing Gallus as at one time a shepherd, and again as a soldier. But a little reflection will show that this charge is groundless; for the poet merely speaks of him as reclining in an Arcadian cave, surrounded by sheep, which are participators in his sorrows, along with bay trees, rocks, &c. So Pope, in *Past. 2*—

Soft as he mourned, the streams forgot to flow;

The flocks around a dumb compassion show.

With as much justice might critics accense Virgil of making his hero a god for the time, because he brings forward a number of deities to condole with him in his calamity. *Me*, therefore, is the correct reading, and not *te*. The meaning of the whole passage is: "I wish I had been a shepherd, you the daughter of a shepherd; then we should have lived in happiness and quiet in these secluded Arcadian glades; but now I am a soldier, and you, too, are following the hard-

ships of the camp. Such joys are therefore not to be hoped for."

46. *Nec sit, &c.*—"nor let it be for me to believe so atrocious a thing;" i.e., force me not to believe, "let me be allowed to disbelieve."

50. *Chalcidico versu*—in Chalcidian verse, i.e., in the style of Euphorion, a Greek poet, of Chalcis in Euboea, some of whose poems Gallus is said to have rendered in Latin, or at least to have closely imitated. Euphorion was librarian to Antiochus the Great, of Syria.

51. *Pastoris Siculi*, i.e., Theocritus. Gallus now proposes to turn to pastoral poetry to assuage his grief. But he immediately changes his mind, and thinks of enduring his love, and even cherishing it, by wandering in the groves, and inscribing the name of his loved one on the trees, so that, in proportion as they grow, his affection may increase likewise. So Cowley, in the "Mistress"—

Notes of my love, thrive here, said I, and grow,

And with ye let my love do so.

See below, 54.

52. *Spelaea*, i.e., σπήλαια, is used by other writers also for *spelunca*, e.g., Claudian, and the author of Ciris.

53. *Pati*, scil. *amores*. *Patior* is frequently used absolutely, meaning to "endure hardship." See Hor., Serm. ii. 6, 91. *Prærupti nemoris patientem vivere dorso*.

Incidere amores—To inscribe on the bark of the trees his love, and the name of his *inamorata*.

54. *Crescent illae, crescetis, amores*—This beautiful idea is worthy of the genius of Virgil.

55. *Maenala*—This is the plur. form, from the sing., Maenalon, which is sometimes found. The usual term is Maenalus.

57. *Parthenios saltus*—"the glades of Mt. Parthenius," which was on the confines of Arcadia and Argolis.

59. Cydonia, in Crete, (and, indeed, Crete generally) was famed for the manufacture of bows, arrows, and javelins. The Parthians, also, excelled in archery: hence, a Parthian bow and Cretan arrows represent the best articles of their kind. *Partho*—The more usual adj. would be *Parthico*. *Torquere* is a verb properly applied to wielding the sling, but is transferred to the hurling of the spear, and the shooting of an arrow. *Cornu*, i.e., *corneo arcu*.

Sonantes lucos—"the echoing groves," i.e., echoing with the winds, and the noise of brooks, waterfalls, &c. Some refer it to the echoes of the hound and the hunter.

60. But here he checks himself, reflecting that such devices would prove quite useless to bring about the desired peace of mind.

Observe that the pron. *haec* is nom. plur. neut., referring to the clauses going before, which detail the plans of Gallus. Some read *est*, in which case *haec* is sing., being attracted into the gender of the following subst., *medicina*. On this corruption of *number*, in verbs, on account of the understood subst. being wrongly conceived, see Epitome of Wagn., Quaest. Virg., viii. 1.

61. *Deus*, scil. Cupid. *Ille* draws earnest attention to the object with which it is joined: so here it means "that well known unmerciful little deity."

Mitescere, "to soften at;" to be moved to compassion.

62. *Hamadryades*. These were properly those nymphs which were supposed to come into existence, and to perish, along with the trees to which they belonged. The derivation is ἅμα, "together with," and δρῦς, "an oak-tree."

63. Observe the repetition of *ipsa, ipsae*, expressive of excellence in the objects, and of admiration on the part of the speaker. *Concedite*, "farewell."

64. *Illum*, i.e. Cupid. *Labores*, "griefs," "misfortunes," "calamities."

65. *Nec si*. These lines are imitations from Theocr. vii. 112-114. The *Ilebrus* (*hodie, Maritza*) was the first frozen river which the Romans met with in their expeditions; and hence it became proverbial for very great cold and hardship. It rose at the junction of Mount Scomius with Mount Rhodope, and flowed into the Ægean near the island of Samothrace. It was by its banks that Orpheus was said to have perished.

66. *Sithonia* was a division of Thrace, and afterwards of Macedonia, being the centre of the three promontories which jut out into the sea from the large peninsula of Chalcidice.

The adj. *aquosae* has been found fault with here for so close relation to *nives*. It will be observed, however, that *aquosae* is a general epithet of winter, and expresses its Italian character: the poet's readers, therefore, would readily understand the phrase, and excuse its use. We cannot expect even the greatest men to be *always* as lynx-eyed in criticising their own writings as are pedantic grammarians whose business it is to detect the faults of their neighbours.

67. *Liber* is properly the inner bark, but is here put for the rind generally. The heat of summer is the time spoken of.

68. *Versemus*, "tend"—literally "drive here and there." Aethiopia lay south of Ægypt, and more *sub sidere Cancræ*, i.e. under the tropic.

69. This line, "*omnia vinci*," is said by Gallus with resignation:—In the next the poet returns to speak of himself and his task. Observe the last syll. of *amor* lengthened

by the *arsis*. Cf. Note on Ecl. i. 39, and iv. 51.

71. *Sedet et textit*. The presents are referred to the time of *cecinisse*—to have been singing *during the time* that he sits and weaves.

Fiscella—a small basket of wicker work, or rushes, which was used for many domestic purposes, but more especially for holding a kind of cheese, made of curdled cream.

72. *Maxima*—"of very great value ;" i.e., grant that Gallus may esteem them highly.

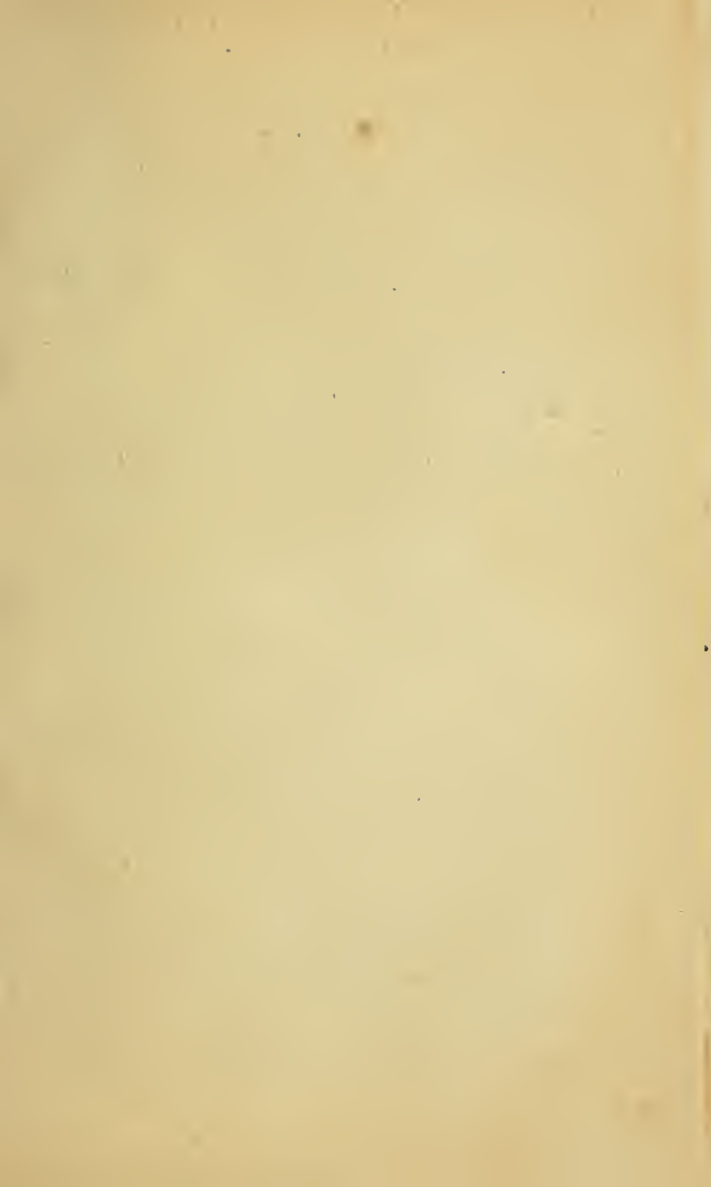
73. *Cujus amor*—"my love for whom."

This is an instance of the *objective gen.*, on which see Note, Geo. iv. 110, and Æn. i. 462.

75. *Gravis*—"unwholesome," "detrimental." So in next line, he says that the shade is hurtful to vegetation : it stunts the growth of plants and in like manner it damps poetic fire, and deadens poetic energy. The juniper was said to be even injurious to health, from the noxious exhalations which it emitted during the night.

77. *Ite saturae*—"go home, sated as you are." Hesperus, the evening star, is coming into sight. On Hesperus, see Ecl. viii. 30.

Handwritten text, possibly a signature or title, located in the upper left corner of the page.



JAMES CAMPBELL & SON'S *EDUCATIONAL SERIES,*

FOR
ONTARIO COLLEGIATE INSTITUTES, HIGH
SCHOOLS, & TEACHERS' EXAMINATIONS.

HISTORY, GEOGRAPHY AND ANTIQUITIES.

(Continued.)

JOHNSTON'S SCHOOL ATLAS OF CLASSICAL GEOGRAPHY.....	\$3 75
JOHNSTON'S SCHOOL ATLAS OF PHYSICAL GEOGRAPHY.....	3 75
JEBB'S GREEK LITERATURE (Primer).....	0 30
MAHAFFY'S GREEK ANTIQUITIES (Primer).....	0 30
THOMPSON'S, EDITH, HISTORY OF ENGLAND, NEW EDITION.....	0 65
TOZER'S CLASSICAL GEOGRAPHY.....	0 30
WILKINS' ROMAN ANTIQUITIES (Primer).....	0 30

ANCIENT LANGUAGES—LATIN.

ARNOLD'S LATIN PROSE COMPOSITION.....	1 00
BRYCE'S FIRST LATIN READER.....	0 60
“ KEY TO FIRST LATIN READER.....	0 15
“ SECOND LATIN READER.....	1 00
“ ELEMENTARY LATIN GRAMMAR.....	0 45
“ LATIN GRAMMAR.....	0 75
CHAMBERS'S LATIN DICTIONARY.....	1 75
CICERO PRO ARCHIA AND PRO LEGE MANILIA, (Oxford Text, with notes.) ...	0 30
HARKNESS' INTRODUCTORY LATIN BOOK.....	0 70
“ LATIN READER.....	0 85
“ LATIN GRAMMAR.....	1 00
HORACE, ODES, Book I.....	0 30
LIVY, BOOKS VI.-X. Cloth. (Oxford Text with Notes)....	0 45
LIVY, BOOK IV.....	0 45
ROUTLEDGE'S LATIN DICTIONARY.....	0 45
SMITH'S, DR. WM., PRINCIPIA LATINA, Parts I., II., III., IV. each.	0 90
SMITH'S DR. WM., SMALLER LATIN GRAMMAR.....	0 90
VIRGIL'S ECLOGUES, with Notes by Archd. Bryce.....	0 40

GREEK.

ARNOLD'S GREEK PROSE COMPOSITION.....	1 00
BRYCE'S FIRST GREEK BOOK.....	0 75
BRYCE'S KEY TO FIRST GREEK BOOK.....	0 15
BRYCE'S SECOND GREEK BOOK.....	1 00
CURTIUS' SMALLER GREEK GRAMMAR.....	0 00
DEMOSTHENES' OLYNTHIACS.....	0 90
HOMER'S ODYSSEY.....	0 45

JAMES CAMPBELL & SON, TORONTO.

GREEK.—(*Continued.*)

HOMER'S ILIAD, Books I.-VI. (Oxford Texts).....	\$o 60
LIDDELL & SCOTT'S GREEK LEXICON.....	2 25
SMITH'S, DR. WM., INITIA GRÆCA, Parts I., II., III.....	each. o 90
XENOPHON'S ANABASIS, Book II., with notes	o 30

ARITHMETIC.

SMITH & M'MURCHY'S ELEMENTARY ARITHMETIC.	o 25
" " ADVANCED "	o 50
STODDARD'S INTELLECTUAL ARITHMETIC.....	o 25

ALGEBRA.

COLENSO'S ALGEBRA, Part I.....	0 50
“ KEY TO ALGEBRA, Part I.....	0 75
“ STUDENT'S ALGEBRA (just published).....	1 00

EUCLID.

POTT'S ELEMENTS OF GEOMETRY, with Kirkland's Examination Papers.....	0 50
YOUNG'S EUCLID, Book I.....	0 13
“ “ Books II. and III.	0 15

MECHANICS.

MAGNUS' LESSONS IN ELEMENTARY MECHANICS	1 00
NEWTH'S NATURAL PHILOSOPHY.....	1 00
TWISDEN'S THEORETICAL MECHANICS.....	2 50
STEWART'S PHYSICS (Science Primer)	0 30

PHYSICAL SCIENCE.

FOSTER'S PHYSIOLOGY (Science Primers).....	0 30
GEIKIE'S GEOLOGY (Science Primers)	0 30
“ PHYSICAL GEOGRAPHY (Science Primers).....	0 30
LOCKYER'S ASTRONOMY (Science Primer).....	0 30
MILLER'S INORGANIC CHEMISTRY.....	1 00
ROScoe'S ELEMENTARY CHEMISTRY, New Edition...	1 00
ROScoe'S CHEMISTRY (Science Primer)	0 30

MODERN LANGUAGES—FRENCH.

BUÉ'S FIRST FRENCH BOOK, with Vocabularies	0 25
BRACHET'S ELEMENTARY FRENCH GRAMMAR.	1 00
HACHETTE'S FIRST FRENCH READER.....	0 60
LAZARE HOCHÉ, by Bonnechose, annotated by Bue, (in the Press).....	0 75
MADAME THERESE, by Erckmann Chatrian.....	0 50
WESSELEY'S POCKET FRENCH DICTIONARY.....	0 45

MISCELLANEOUS.

FULTON & EASTMAN'S BOOK-KEEPING	o 50
“ “ “ Blanks, Per Set.	o 30

JAMES CAMPBELL & SON, TORONTO.

L. B. Jackson

